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BOSTON UNIVERSITY

GRADUATE SCHOOL

Thesis

THE INTERPLAY OF RELIGION AND DRAMA

Submitted by

Bertha Mae Russell

( B.A. Maryville College, 1924 )

In partial fulfilment of requirements for

the degree of Master of Arts

1929

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## FOREWORD

THE PURPOSE OF THIS THESIS is to show the results of an investigation made which has convinced the author that there has been and still is an interplay of drama and religion, whereby both have profited or suffered from the results of the influence each has had upon the other.

I would not have the reader think for a moment that I propose to prove the religious belief of any author, for with the exception of the primitive instinct to believe in some power or force by which the universe came into existence, whether it be nature or spirit or something still unconceived by the mind of man, I daresay many to whom I shall refer would deny having any religious belief; most certainly they would deny, and justly so, the assertion that they had an idea of illustrating a religious **truth** in their dramas.

The thing I wish to prove is that according to my theory, whether the author recognized it or not, the influence of religion is shown in drama, not only in the early days of its origin, but today--the Twentieth Century, when, as Thornton Wilder says, of all ages religious literature is least wanted.

1 Thornton Wilder, in preface to "The Angel that Troubled the Waters".



The purpose of this study is to show the influence of an investigation made which has convinced the author that there has been and still is an interplay of science and religion, whereby both have profited and suffered from the results of the influence each has had upon the other.

I would not have the reader think for a moment that I propose to prove the religious belief of any nation, for with the exception of the religions mentioned in the Bible, I believe in none. I am not a believer in any religion, but I am a believer in the universe and its order. I believe in the order of the universe as it is, and I believe in the order of the universe as it should be. I believe in the order of the universe as it is, and I believe in the order of the universe as it should be. I believe in the order of the universe as it is, and I believe in the order of the universe as it should be.

It is not my purpose to show that religion is a superstition, but to show that religion is a superstition. It is not my purpose to show that religion is a superstition, but to show that religion is a superstition. It is not my purpose to show that religion is a superstition, but to show that religion is a superstition. It is not my purpose to show that religion is a superstition, but to show that religion is a superstition. It is not my purpose to show that religion is a superstition, but to show that religion is a superstition.



It is true the treatment of the theme may be such that many would not recognize the religious element in it at first sight. The play may be clothed in the garb of Social Reform, such as Ibsen's "Enemy of the People", or the problem play, such as his "Ghosts"; it may be clad in the philosophic robe, as in Galworthy's "Windows"; it may be decked in the regalia of modernistic questioning, as in O'Neill's "Marco Millions", or "Dynamo"; it may be the gauzy shroud of the fantastic or idealistic play such as Barrie's "Mary Rose" or Ibsen's "When We Dead Awaken"; it may be the non-apparelled sex play such as O'Neill's "Strange Interlude"; or it may be the modestly adorned, typical church play that bears the name as such, as Maeterlinck's "Mary Magdelene", Masefield's "Coming of Christ", or the classic example--The Passion Play of Oberammergau, and hosts of other plays designated for church performances. The thing I believe and wish to show is that the religious truth is so powerfully portrayed in drama, whatever the type, that it is difficult to decide in which type it is most effective if the play is understood. To be sure, the treatment is not always such as would even show favor to the church or churchmen. Often a play gives the church a "slap in the face" so to speak, but that is part of the interplay. In her turn the church closes the theaters, hews down the May





pole, and stops the dramatic movement. It is a "give and take" process, but I invite an unprejudiced attention to the study of the interplay.



hole, and slope the ground to prevent it from giving

any more trouble, but I have no objection

to the use of the water.

## THE INTERPLAY OF DRAMA AND RELIGION

### PART ONE

Of all the arts, no other is as out reaching, as all-inclusive as drama. It is the one art that includes all the others, thus enriching itself and glorifying that which comes within its bounds. It is in general a <sup>1</sup>"reflex of life" and so closely associated with man that it is part of his very existence.

It is equally true that of all the beliefs, convictions, or instincts, if one wishes to call them such, none is as universal as that of religion. It is an inborn recognition of a Superior Power, a Supreme Being, or a Divine Something after which mankind is prone to seek, enquire after, and win the favor or approval for his own safety or for the reverence for the Superior.

Since these two interests are so much a part of man's life, it is most fitting that they should be so closely blended one with the other; and so they are. We see an interplay of the two from the earliest days of their beginnings, not always in favorable exchange of influences, but with a final enriching contribution from each to the other.

.....  
1 William Thomson Price: "Technique of the Drama"





DEFINITIONS OF TERMS. In approaching the subject of this interplay it is well to have in mind a common definition that is usable from a literary standpoint for each term.

According to dictionaries, religion is <sup>1</sup>"the outward act or form by which men indicate their recognition of the existence of a god or gods having power over their destiny, to whom obedience, reverence, service, and honor are due." or <sup>2</sup>"The feeling or expression of human love, fear, or awe of some superhuman and overwhelming power, whether by profession of belief, by observance of rites, ceremonies, or by conduct of life." "A system of faith and piety", or <sup>3</sup>"Modes of divine worship among different tribes, nations, or communities, based upon the belief held in common..." <sup>4</sup>"The word in Latin meaning a binding or obligation.....The belief in an all pervading deity is an upward step in the scale of intelligence."

With the various definitions and theories held by authorities consulted, my personal conclusion is that religion is an acknowledgment of a Higher power whose favor we crave; consequently, the more primitive a people the more vague their idea of a deity and the more painful their attempts to seek his approval or

.....

1 Webster's New Dictionary, 1913, page 1801

2 and 3 Encyclopedia Britannica, Ninth Edition, Vol. x

4 The Standard Reference Work, Vol. VII, under topic: Religion.



...in answer to the subject  
of this inquiry it is well to have a common  
definition that is made from a literary standpoint  
for each term.

According to Dictionary Religion is "the old-  
fashioned set of laws by which men regulate their conduct."  
tion of the existence of a God or gods having power  
over their destiny, to whom obedience, reverence,  
service, and honor are due." or "the feeling or as-  
pectation of power, fear, or awe of some super-  
human and supernatural power, whether by possession  
of gifts, by observation of rites, ceremonies, or by  
conduct of life." "A system of belief and duty, or  
"code of divine worship, which directs the conduct of  
man, or community, based upon the belief in the  
existence of a God or gods, or in the reality of a  
power, or in the belief in a being or beings or  
obligation." The subject is an all embracing deity  
is an upward step in the scale of intelligence."  
The various definitions and theories held  
by authorities concerned, my personal conclusion is  
that religion is an acknowledgment of a higher power  
whose laws we must; consequently, the more religious  
a people the more they live in a state of duty and the  
more perfect their attempts to reach the removal of

- .....
- 1 Webster's New Dictionary, 1913, page 1101
  - 2 and 3 Encyclopaedia Britannica, Ninth Edition, Vol. 10
  - 4 The Standard Reference Work, Vol. VII, under
  - Religion

appease his anger. As the Deity recognized by Christianity is the Christians' God, and as His laws were interpreted to us through Jesus Christ, we shall consider the religion of our study "the acknowledgment of the principles set forth by Jesus as the highest code of law, of love, and the basis of all movements which have been the means of blessing humanity."

As for drama, Webster calls it <sup>1</sup> "a composition in prose or verse intended to portray life or character; especially one to be portrayed on the stage". The various encyclopedias give definitions very much alike;  
<sup>2</sup> "The term applied to the production of arts which imitate, or... 'represent' action by personages taking part in them as real, and as employed in the action itself."  
<sup>3</sup> "A form of literary art designed for direct representation of human actors and characters through their impersonation of actors before an audience."  
<sup>4</sup> "A Greek word meaning action, and applied to that form of literature suited for performance...before an audience."

As to dramatic critics on drama, <sup>5</sup> Ashley Dukes says, "Drama is not only a portrayal of action, but .....

1 Webster's New Dictionary, page 307.

2 Encyclopedia Britannica, Vol. Vl11, page 475.

3 The New International Encyclopedia, Vol. 7, page 231.

4 The Americana, Vol. 1X, page 303

5 Ashley Dukes: Drama, page 12.





<sup>1</sup>  
 action itself." But Thomas H. Dickinson goes into  
 a rather detailed definition ".....as drama is the  
 immediate art of social humanity, it necessarily in-  
 cludes and implies all other arts and social activi-  
 ties. In a definite sense it is the art of arts, just  
 as may be considered the art of social man. For if it  
 be true to the essential nature of man, drama must do  
 justice to all the factors and impressions of that  
 nature. In these there will be the stimulations ris-  
 ing from dancing, from design, from music, from re-  
 ligion and folk ceremonial.....Drama includes immed-  
 iately all those factions which we have learned to  
 consider essential to the understanding of the life of  
 man. Not only the man himself, but the home in which  
 he lives, nature as back ground, and nature as environ-  
 ment, the atmosphere he breathes, the soil upon which  
 he stands and to which he returns being factors of  
 life are factors of the play. And they must be pre-  
 vented in their close relationship to man, for in the  
 truest sense they are part and substance of him. A  
 man is more than his physical body. 'I am part of  
 all I have met' is a dictum that expresses a whole  
 social philosophy. And beyond any other art, drama  
 can present the subtle back ground making up the life  
 of man, which is yet so definite and illusory that it  
 well nigh escapes treatment."

.....  
 1 Thomas H. Dickinson: The Case of American Drama  
 page 59 .





If we narrow the subject to a "play",<sup>1</sup> "The best definition for a play is that it is a comment on life, as the audience knows life, in terms of the actor, the stage, the scenery, the costumes, and numberless aids and accessories."

<sup>2</sup>  
"A drama is the imitation of a complete action adapted to the sympathetic attention of man, developed in a succession of continuously interesting and continuously related incidents, acted and expressed by means of speech and the symbols, actualities, and conditions of life.....No definition in a paragraph, however comprehensive terms of what drama is, can more than indicate its limits and proportions."

For my own purpose, I consider drama that form of art whose expression conveys to an audience the story of any phase of life with its accompanying emotions. The latter part of this statement leads to the next step in this discussion, and that is necessarily THE PURPOSES OF DRAMA.

I use the plural, because ideas vary as to the true purpose of drama, and in fact we shall see that there are more purposes than one. A great many people, especially in modern times, claim the sole purpose of drama to be that of amusement. Others, a much smaller group, claim it to be at least in part, instruction.

.....

1 Elizabeth R. Hunt: The Play of Today, page 169

2 William Thomson Price: "Technique of the Drama", page 1.



1  
If we narrow the subject to a "play", the word  
definition for a play is that it is a dramatic conflict,  
as the audience knows it, in terms of the action, the  
events, the scenery, the costumes, and the characters.

2  
"A drama is the action of a complete action  
adapted to the type of action of the play, developed  
in a succession of continuously interesting and con-  
tinuously related incidents, acted and expressed by  
means of words and the symbols, actualities, and  
conditions of life. No definition in a paragraph.  
However, some dramatic forms of what drama is, can have  
been found in the history and prehistory."

3  
For my own purpose, I mention drama that form of  
art which is essential to the development of the  
art of drama in life with the evolutionary process.  
The first part of this statement is to the point  
that in this statement, and that is essentially the  
purpose of drama.

4  
I use the word, drama, to mean that form of the  
art of drama, and in that we shall see that  
there are two purposes in drama, a great many people,  
especially in modern times, state that the purpose of  
drama is to be that of amusement. (There is a much wider  
group, state it to be at least in part, instruction.

5  
1. William Shakespeare: The Year of Today, page 115  
2. William Shakespeare: The Year of Today, page 115  
Page 1.

A still small<sup>er</sup> group, perhaps, claim that one purpose, at any rate is worship.

To the first group belongs A. E. Morgan, who<sup>1</sup> in his "Tendencies of Modern Drama" contends that regardless of the state of humanity, the lack of justice, the need to be told what wrongs may be righted--"that work", he says, "is for the moralist and reformer, and woe betide the artist whose pitying eye and sympathetic heart are caught in the fatal web of didacticism. Let the artist interpret life truly, and in the highest sense beautifully and there will be no fear that he will not do good. The preacher and reformer have their functions; and the artist has his. In the end they are aiming at the same great object, to raise and beautify and enrich life. But although their ultimate aim may be one, their paths are different, and so too, must they use different means."

The question that catches the eye of the student seeking the true purposes of drama is how the critic can acknowledge society's need of correction, and yet require the artist to present life "truly" and "beautifully". If he is to do this he is limited in his scope, and life, to the artist, is not limited. It is one great panorama upon whose horizon are mountain peaks and deep ravines, as well as the smooth lines of the plains. Again if the work of correction does not

.....  
1 A. E. Morgan: "Tendencies of Modern Drama" page 137, and 138.



A small group, perhaps, of the first and foremost,

at any rate is possible.

To the first group belongs a group, who

in the "Fountain of Youth" contains that re-

presentation of the state of human life, the first of human

the need to be told what things are in the world--that

work, he says, "is for the moment the necessary, and

was for the first time being seen and

the first time being seen and the first time of the

last, but the first time of the first, and in the

highest sense the first time of the first, and in the

that he will not be good, the first time and the first

have their first time, and the first time of the first

and they are at the first time of the first, to the

and beauty, and the first time of the first, to the

last, and they are at the first time of the first, and

so far, and they are at the first time of the first.

The first time of the first, and the first time of the first

and the first time of the first, and the first time of the first

and the first time of the first, and the first time of the first

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and the first time of the first, and the first time of the first

I am sorry, Fountain of Youth, and the first time of the first

1917, and 1918.

belong to the artist, why must he be assured he is doing good; the purpose of drama or any other art, if the artist is to do good, should not be confined to any certain field.

Drama should provide pleasure; that is most certainly acknowledged, but the objection raised with Mr. Morgan's statement is that it is forbidden to give pleasure in more ways than the temporary enjoyment in the theater. The kind of pleasure it provides should be considered in such an assertion. Brander Matthews makes this distinction in his analysis of the purposes of drama. <sup>1</sup> "To many of us the drama gives merely unthinking amusement in the playhouse, and to not a few others it presents itself in the loftiest forms of poetry. To some its chief quality is that it enables them to disentangle the philosophy of the dramatist himself, and to declare his ethical code; and to others it affords satisfaction because it is ever a gallery of character portraits, wherein we can each of us enlarge our knowledge of our fellowman. To a few it is significant as the material by which we can best distinguish national characteristics; and to more it is of value chiefly because of its words which can be scanned and parsed and traced to their sources. And to the scantiest group of all, perhaps, dramatic literature is even interesting because it is of the highest manifestation of dramatic instinct

.....

<sup>1</sup> Brander Matthews: "Development of the Drama" pages 3 and 4.





universal in mankind, and because it supplies abundantly the special pleasures which only the art of the dramatist can provide.

"To the smallest body I confess myself to belong. The drama is interesting in many ways, no doubt; but to me, I admit, it is always most interesting when it is considered simply as drama--as a work of dramatic craftsmanship prepared especially to be performed by actors, in a theater, before an audience."

Among advocates of drama as a means of instruction, none is more plainly spoken on the subject than Eugene Brieux, not merely does he attempt to defend his own special type of drama, but he explains his convictions on the subject of the theater, drama, and the public. In a foreword to "Plays of Eugene Brieux", by P. V. Thomas, he admits that he was derisively called "Honest Brieux" and "The Tolstoy of the Temple District", in Paris, but he adds that he had not felt belittled by it. He explains what his ideas concerning the uses of the theater should be:

<sup>1</sup>  
"I have the profound conviction that the theater may be a valuable means of instruction. I should not limit its ambition to amusing spectators. One must admit also that the theater has a right from time to time, at any rate, to touch upon the most serious

.....  
1 Eugene Brieux, in a foreword to "Plays of Eugene Brieux", by P. V. Thomas, page .



university in England, and because it supplies  
adequately the exact I resources which only the  
of the specialist can provide.  
"To the greatest degree I consider myself to be  
the grade is interesting in very ways, no doubt, but  
as well, I think, it is always most interesting when  
it is considered simply as evidence of a way of thinking  
which is not only a means of instruction, but a means of  
learning. It is a means of learning, and a means of  
learning, none is more clearly shown on the subject than  
in the field, and none is more clearly shown in the field  
than in the field of the study of the history, the  
convictions of the subject of the history, the  
the subject, in a forward to "History of the History"  
by E. V. Rieu, the subject that he was actually called  
as "History of the History" and "The History of the History"  
"History" is the subject, but he adds that he has not  
believed in it. He believes that his own conviction  
the two cases of the History should be:  
"I have the profound conviction that the History  
may be a valuable means of instruction, I should not  
think the subject is a means of instruction. The most  
valuable thing that the History has to offer is the  
fact, at any rate, to touch upon the most serious  
of the History of the History."  
I believe that in a forward to "History of the History"  
"History" by E. V. Rieu, page

questions of the most vital topics.

"I wish through the theater not only to make people think, to modify habits and facts, but still more to bring about laws which appear to me desirable."

Another advocate, evidently as earnest as Brioux himself, is George Bernard Shaw <sup>1</sup> who says, "It can no longer be denied that the stage is a useful means of propagating ideas that are established as sound, but which are not yet common property. M. Brioux claims the right to make use of the stage other than the dramatic, for purposes of making known to the masses the ideas invented or upheld by philosophers and savants. This is his mission. This is what prompts him to sermonize. The tendency to sermonize is constant throughout the works of M. Brioux; at times it so dominates the dramatic theme as to reduce the play to a didactic dialogue. ....M. Brioux would not deny the claims of the pulpit and tract, but he would claim an equal right for the stage to treat such subjects, if not a superior right, because it is of greater use for propaganda work, the audience being appealed to being numerically greater, and (what is more important) out of the reach of pulpit and pamphlet. The public that will not go to church and will not take the trouble to read will go to the theater. Furthermore, it is too late to object that the theater

.....  
 1 George Bernard Shaw, in "Plays of Eugene Brioux", by P. V. Thomas, page 108.



... of the great vital forces.  
"I wish through the theater to only to make  
people think, to modify habits and tastes, but still  
more to bring about that which appears to me best, which."  
Another scientific exhibition is organized as follows  
himself, Dr. George Bernard Shaw who says, "It can be  
larger as I think that the stage is a useful means of  
propagating ideas that are established as sound, but  
which are not yet common property. It is the only place  
where the great mass of the people can be reached.  
Theater, for the purpose of raising ideas in the masses  
has been looked on with suspicion by philosophers and  
statesmen. It is a great danger. This is what people  
think to themselves. The influence of dramatic is con-  
siderable, but the danger is not so great; at times it  
is dangerous and it is dangerous to the state. The play  
is dangerous and it is dangerous to the state. The play  
is a dramatic dialogue. ... M. Bernard Shaw would not  
deny the value of the play and that, but he would  
claim an equal right for the state to treat such  
subjects. It is not a question of right, because it is of  
greater use for propaganda work. The well-known saying  
applied to being universally accepted, and that is  
some important part of the work of the state and should  
be. The people that will not be convinced and will  
not take the trouble to read will go to the theater.  
Therefore, it is too late to object that the theater  
is dangerous. ...  
I George Bernard Shaw, in "Man and Superman".  
ix. 1. 7. Shaw, page 208.

is primarily a place of amusement; this may be true, but it does not rule out the serious plays. The stage may be only secondarily a place for serious plays, but the serious play has been a success on the stage, witness "La Robe Rouge", ergo the stage can be used for such purposes."

The third group, though small, claim that at least one use of drama is worship. This group is increasing its numbers rapidly as the Church, a severe and chastening parent, is readopting her prodigal offspring to which she gave birth more than fifteen hundred years ago. Among those who appear on the list of advocates of drama as worship is Rev. Phillips Endecott<sup>1</sup> Osgood, who declares fearlessly that "the church needs just what worship-drama can give. Whether we like to admit it or not, the services of the church have become too objectivized." He supports his claim by showing how the old church dramas, the mysteries, miracles, and moralities could be adapted to present day forms of worship. As these plays have served before as worship, not entertainment as so much of our church drama of today, he pleads for a revision and a new setting to be given the old plays and reinstalled into our services as a part of worship, at the altar, as was their former use.

.....  
 1 Rev. Phillips Endecott Osgood: "Old Time Church Drama Adapted", page 6 .





Another strong supporter of the same idea is Charles Arthur Boyd, who says,<sup>1</sup> ".....drama and religion, however much the custom and usage of modern days may have divorced them and forced them apart into different and sometimes seemingly opposing channels, are not only not antagonistic, but they are essentially one. In its true beginning and its real essence drama is religious; and equally, in much of its outward expression, religion is dramatic." He goes further to quote Dr. Osgood:

<sup>2</sup> "Religious drama is more truly defined as a dramatic worship form, interesting all the worshippers (at least in spirit) in the utterances of an emotion beyond mere words. Religious drama at its best is akin to the sacraments on their liturgical side. Religious drama is prayer, praise, and teaching, by means of beauty and symbolism and poetry, and living truth.

"A little boy suddenly got up from the floor where he had been sitting and threw his arms around his mother's neck to kiss her, and he said, 'I was just thinking how much I loved you, and I had to do something about it.' This is the idea behind religious drama: we have an emotion which cold prose words will not say; we have to utter what we feel with our whole being, and together."

.....

1 Charles Arthur Boyd: "Worship in Drama, page 1.

2 Quotation from Dr. Osgood used by Mr. Boyd, page 1.



Another strong supporter of the case here is  
 Charles Arthur Boyd, who says, "... drama and religion  
 however much the action and range of modern plays may  
 have diverged from the sacred themes of the past, they are  
 not and should not be essentially different, and are  
 only not antagonistic, but they are essentially one."  
 In the first instance, and the real essence drama is  
 religious; and actually, in much of the outward ex-  
 pression, religion is dramatic. He goes further to

quote Mr. Goggin:

"Religion drama is more truly defined as a drama  
 this would seem to include all the modern drama (at  
 least in our time) in the utterance of an emotion or  
 very few words. Religion drama at its best is akin  
 to the sacraments or the liturgical life. Religion  
 drama is prayer, praise, and teaching, by means of  
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 our drama: we have an emotion which holds words  
 will not say; we have to utter what we feel with our  
 whole being, and together."

Charles Arthur Boyd: "Drama in Drama."

2. Another from Mr. Goggin used by Mr. Boyd, page 1.

While the authorities mentioned had perhaps a certain interest that led more toward their own way of thinking than toward the other, it cannot be denied that there is truth in each one's idea, although the entire truth may not be found in any one of them.

It must be borne in mind that the conditions of our day are unlike those of the days of the early church and the beginnings of drama. The origin of drama was for the purpose of worship. The Greeks used dramatic performance of dance and song in honor of the god Dionysus before the Christian religion came into existence. The worship was pagan, to be sure, but it expressed the emotion that by instinct belongs to man, and the more highly developed the civilization, the more expressive becomes the dramatic action.

<sup>1</sup>  
"The dramatic instinct is a prime force in civilization; the need to give vent to pent-up emotion, to express the joy of living, to put in material form the ideas that vex the spirit has driven man to imitate, to create. This is a response and desire felt everywhere and in all ages--the desire to feel what others are feeling, to get experience by proxy, to get the enjoyment of borrowed pain, to put into practice the Aristotilian principles of Kathorsis."

.....  
1 Elonora Whiting's words used in "Following the Dramatic Instinct" by Anita B. Ferris, page 10.



While the authorities mentioned had powers

certainly intended that they were to be used for the purpose of thinking them toward the other. It is not to be denied that there is truth in each one's idea, although the entire truth may not be found in any one of them.

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church and the beginnings of drama. The origin of

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directed toward the idea of drama and was in honor of the

god. It was a religious drama and was in honor of the

existence. The drama was a religious drama and was in

it expressed the feeling that he needed help to

and was a religious drama and was in honor of the

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According to G. Stanley Hall, "More<sup>1</sup> generally it is the propensity to express the larger life of the race in the individual, and more specifically to act out or to see acted out the most manifold traits of our common humanity. Thus no agency of culture is more truly or purely humanistic."

As we look back over the development of the race and alongside it the dramatic development we realize the truth of the two last authorities quoted. Drama did not retain its one purpose--that of worship, because man does more than worship, and he wishes to see the reflection of all sides of his life and activities. At the time drama was instituted religion was the one interest that held all men in common; interests spread out to other fields of thought and activity, and drama followed it up with its imitations and its contributions to man's delight. With the very first move of the laity to participate in the performances at the altar, the movement began to grow in other directions, the themes treated were broader, the fickle was admitted and the play started from the altar through the nave to the door, into the church yard, and out into the market place, no longer solely a form of worship, but a diversion, and a means of instruction by keeping alive the story of the human race .....

Quotation used by Anita B. Ferris: "Following the Dramatic Instinct", page 11.



According to J. Stanley Hall, "The generally  
it is the propensity to express the latent life of  
the race in the individual, and more especially to  
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of our common humanity. Thus no agency of culture  
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As we look back over the development of the race  
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the truth of the two last sentences quoted. Drama  
did not retain its one purpose—that of worship, but  
came to have many other purposes, and he wishes to  
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ties. At the time drama was introduced into the  
theatre, the idea that it was in common interest  
spread and to other fields of thought and activity,  
and drama followed it up with its traditions and its  
contributions to man's delight. With the very first  
move of the body to participate in the performance  
at the altar, the movement began to grow in other  
directions, the drama spread and was broader, the  
fields was enlarged and the play spread from the  
altar through the nave to the choir, then the church  
yard, and out into the world of man, no longer solely  
a form of worship, but a diversion, and a means of in-  
struction by keeping alive the story of the human race.

Quotation used by Miss E. Fowler: "Following the  
Dramatic Instinct", page 11.

as it is related in the Bible through the great cycles; with the pageant wagons<sup>it</sup> toured the towns and villages with their guild representations whose purpose was far from being altogether pious, but whose subject material was still largely biblical. However, before going into that part of the discussion we shall look at other beginnings than our own, of drama with other peoples. Suffice it is here to say that the purposes of drama today are varied, but the three purposes we have considered are the major ones, and the two latter ones we shall note especially in the development of this thesis.



as it is related in the Bible through the ages  
connected with the present world, and the future and  
will come with their full representation, and  
there was far from being altogether alone, but when  
subject material was still largely biblical, however,  
before going into that part of the discussion we shall  
look at other and newer than our own, of times with  
other people. But it is hard to say that the  
purposes of these things are varied, but the three pur-  
poses we have considered are the major ones, and the  
two latter ones we shall take especially in the de-  
velopment of each theme.

## PART TWO

## THE INTERPLAY

The first reason for believing there has ever been an interplay between drama and religion, since their beginnings, is based on the fact that both religious festivals and dramatic performances are found not as separate functions, but as one in EACH RISING CIVILIZATION.

We find practically every religious rite accompanied by the dance, the earliest form of drama, and which is still included in its present day form, for in every department of drama the major factor is action. <sup>1</sup> Karl Mantzius, in a research of the beginnings of drama, shows that peoples so far removed from each other both geographically and ethnographically that a mutual influence or imitation would be out of the question to consider, yet the same type of action is the basis of the form that evolves into their native drama. It seems to be instinctive. The Greek drama, perfect as it was in form, did not differ essentially from the religious festivals of the Indians; nor did the masques and farces which are still performed in civilized Europe differ great-

.....

Karl Mantzius: "History of Theatrical Art in Ancient and Modern Times", page 4.





ly from the festivals of the Melonesian peoples of  
 the South Sea Islands. <sup>1</sup> The artistic phenomena of  
 primitive tribes manifests itself in a mixture of  
 four arts: music, dancing, acting, poetry.

"Dancing first developed into an accepted ex-  
 pression of certain emotions thus becoming a kind of  
 aid.... Religious feeling is the highest form of emo-  
 tion; therefore it is natural that dancing was taken  
 into the service of religion. The lowest primitive  
 natives that have no religious ideas to speak of and  
 no religious worship, have no dancing. On the other  
 hand, the peoples to whom dramatic action is unknown  
 perform dances at a few religious festivals."

Due to the fact that the growth of drama is slow  
 as is also the growth of civilization, the skill of  
 the drama may largely determine the age of the civil-  
 ization.

As we look at the early civilization of Greece  
 we find a form of worship that was partly borrowed,  
 perhaps from Egypt, Phrygia, or other Asiatic coun-  
 tries, but no evidence remains to be seen. We find  
 Greece already developed in a rather formal drama  
 that is so far as we can prove independent, self-  
 sustained, an original from which many later rising  
 civilizations profited. As early as 534 B. C. trage-

.....  
 Karl Mantzius: History of Theatrical Arts in Ancient  
 and Modern Times", page 5.



ly from the festivals of the religious people of  
the South Sea Islands. The religious practices of  
primitive tribes manifestly lie in a mixture of  
fanciful, magic, dancing, singing, and so forth.

"Dancing first developed into an organized ex-  
pression of certain emotions thus becoming a kind of  
art. Religious feeling is the highest form of emo-  
tion; therefore it is natural that dancing was taken  
into the service of religion. The lowest primitive  
tribes that have no religious ideas to speak of and  
no religious worship, have no dancing. On the other  
hand, the people to whom dramatic action is unknown  
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One of the first steps in the growth of drama is slow  
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tries, but as evidence pointing to be seen. We find  
Greece already developed in a wider world than these  
lands in so far as we now know independent. Reli-  
gious, an original form which was later being  
civilization evolved. As early as 250 B.C. drama  
and religious history of civilization are in evidence  
and modern times, page 1.

dies were held in contest, in competition for a prize at the festival of Dionysus instituted at Peisistratus; thus we see the first favorable thing which influenced the growth of Greek drama fostered by protection and support by the state. Its beginning was in intimate connection with the national religion and continued so till its end as a living drama. In addition to local support, the festivals held twice a year in Athens brought people from the remote ends of the federal empire to witness the theatrical performances which were held in the most sacred locality--the Lenaeum on the south-eastern declivity of the Acropolis, where the first wine press was said to have been set up, and where the altar of Bacchus (god of generation and production) formed the center of the theater.

The Roman drama was never as great as a national feature as we found the Greek drama to be, but an early form of religious ceremony was the basis of the drama Rome enjoyed. The reasons for the slow development of drama were largely due to the lack of support by the state, and the more scientifically minded people.

<sup>1</sup>  
The Patagonians whose only religious feeling consists of a passion of horror of evil spirits, limit dancing and poetry to a monotonous mumbling of senseless intonations accompanied by perpetual rocking of the body to and fro.

.....

Karl Mantzius: History of Theatrical Arts in Ancient and Modern Times", page 6.





1

Among the Australians we find commencements of ceremonies with dances, performers fantastically decked with flowers, feathers, wreaths, skin greased and covered with white clay. The dances, held at night, were secret affairs, and no outsider was allowed to attend because of the mysterious spirit of their religion.

2

The Aleutians have mystic mask dances as a part of their holy ceremonies; some are held by women only, and some by men only. The dances are held by moonlight where hundreds of nude women, with bodies painted in imitation of some animal, and marked mysteriously, dance around their idols as part of their worship.

The North American Indian's religious worship had mysterious festivals at which pantomimes were prepared by actors in disguise. No outsider was allowed here, and the members of the secret order were allowed special privileges such as eating human flesh, a habit long extinct, now.

The Jews, early in their religious history, used dramatic methods of worshipping their God. They celebrated the Feast of Tabernacles to perpetuate that episode in the Wilderness as a bit of both national and religious history, and even to the present it is an observed feast among the Jews.

.....

1 Karl Mantzius: History of Theatrical Arts in Ancient and Modern Times", page 6.

2 Karl Mantzius: History of Theatrical Arts in Ancient and Modern Times", page 7.



1  
Among the Austroriparian we find some of the  
of connection with Germanic, particularly  
German with flowers, feathers, and the like  
and covered with white clay. The German, held at  
light, were better adapted, and no doubt the  
ed to attend to the various spirit of their  
religion.

The Alsatians have mystic mask dances as a part  
of their holy ceremonies; some are held by women only,  
and some by men only. The dances are held by moon-  
light where hundreds of masks, with bodies paint-  
ed in imitation of some animal, and marked mystic  
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The North American Indians' religious worship

had mystic dances at which sometimes were pre-  
sented by actors in disguise. No outsider was allowed  
to see, and the masters of the secret order were allow-  
ed special privileges such as eating human flesh, a  
happily long called, now.

The West, early in their religious history, used  
mystic dances of worshipping their gods. They  
represented the gods of labor, of the harvest  
and of the sun in the wilderness as a bit of both  
national and religious history, and even to the pre-  
sent it is an observed fact among the West.

Early Germanic history of the Germanic race in  
ancient and modern times, page 6.  
A brief history of the Germanic race in  
ancient and modern times, page 7.

Chinese and Japanese pantomime grew side by side with comparatively well developed dramatic art. In China--isolated as she is little drama is found, but today each temple of importance has a stage attached. At all religious festivals the stage is used for dramatic performances by actors. We conclude that drama, as it became secular, was gradually removed from inside the church, though contrary to European fashion, but in harmony with conservative China, it remained in close connection with the celebration to which it owes its origin.

While we noted the lack of a great drama in Rome in comparison to the drama of Greece, we see the other early dramas were in most cases mere pantomimes, dances, and mumbling chants or intonations. But as we turn from the pagan worship and give our attention to a new religion that had spread from the heart of the Orient to many countries of Europe and Asia as well as the far East, we shall see the beginnings of drama which is to be of special interest to us in this study, as it is the source of modern drama of England and America. The contribution of Greek drama aid THE EARLY CHURCH DRAMA OF ENGLAND.

While the rites of the early Hebrew worship were intensely dramatic long before the advent of Christ, we did not borrow our church ritual from the Hebrews. Instead, strange to say, we adopted the



Chinese and Japanese religions have been by  
side with comparatively well developed domestic  
In China--as far as the little known is found,  
but today each kind of Japanese has a place  
attached. At all religious levels the stage is  
used for domestic purposes by others. As one  
thing that China, as it is, is a very real  
fully reached from inside the group, though contrary  
to those a fashion, but in harmony with conservative  
China. It remained in close connection with the old  
adaptation to which it came the origin.

While we noted the fact of a great change in form  
is connected to the type of change, we see the other  
early stages were in most cases very different.  
change, and making change or adaptation. But as  
we look back the past spirit and give our attention  
to a religion that had spread from the heart of the  
Chinese to some of the most of Europe and Asia as well as  
the far East. We shall see the part of those  
which is to be of special interest to us in this study,  
as it is the source of modern ideas of England and  
America. The contribution of these ideas is the

With Our Own Eyes

While the rise of the early Hebrew worship  
was almost entirely long before the advent of  
Christ, we did not know our source until the  
Hebrews. Instead, strange to say, we adopted the

pagan ritual as our own, by the mere exchange of form from that which honored the god of the Greeks to one which became a part of the Christian ritual. The same ceremony which was found in the Dionysian worship, celebrating the mythical resurrection of the god every spring introduced into the Christian ritual the beautiful celebration of the risen Christ, and spread to the ends of the world the seeds of drama into a soil unequalled in fertility.

Previously the church had been interested only in breaking up the old drama, because of the claim that it was corrupted; in fact, drama as a living form went under at the break up of the Roman world due to the hostility of the christians and the indifference of the Barbarians." But the pagan form, reversed in purpose and applied to the Christian Deity, was the redeeming remnant of the dramatic movement of the ancient world.

It is an old story--the story of the liturgical drama, and we pause here for a brief review because of its benefit as a connecting link between the drama of the ancients and the regular drama with which we are acquainted today.

<sup>1</sup>  
Katherine Lee Bates tells a beautiful story illustrating the relations of the church and drama:  
.....

Katherine Lee Bates: "English Religious Drama",  
page 1.



...as one of the most important of  
...from that which formed the rest of the world  
...and which became a part of the Christian world.  
...the same manner which was found in the Christian  
...the world, illustrating the world's transformation of  
...the God every spirit introduced into the Christian  
...the beautiful revelation of the risen Christ,  
...and arrived to the end of the world the seeds of grace  
...into a soil unprepared in fertility.

Previously the church had been interested only  
in preaching to the old world, because of the state  
in which it was regarded; in fact, there was a living  
form and power of the world of the world with  
due to the hostility of the Christians and the in-  
fluence of the Christians. But the power of the  
world is changed and united to the Christian  
world, and the Christian world of the world  
movement of the world.

It is an old story--the story of the Christian  
world, as we have seen in the first review because  
of the world as a Christian world between the  
world of the world and the world of the world  
which we are acquainted with.  
The world has been a beautiful story  
illustrating the revelation of the world and the  
world of the world.

"The history of the European theater not only west of the Channel, but upon the continent as well, bears resemblance to the history of the little English robin, who as his strength waxes, and his breast brightens, and his song grows tuneful, turns his ungrateful bill against the parents who have reared him, so that the misty autumn mornings ring with melodious defiance and cries of combat between the young bird and the old. In like manner, the romantic drama, born of the church and nurtured by the church, comes in time, as it acquired an independent life and gradually passed from sacred to secular uses, to incur the resentful hostility of the parent bird whose plumage its mischevious young activity loved to ruffle."

The new birth of church drama took place in the Christian church about 400 A. D., and the central and solemn rite was the mass, essentially a dramatic commemoration of crucial moments in the life of Christ such as His birth, death, and resurrection. From *Quem Quaeritis*, the first trope, drama made steady progress to the middle of the thirteenth century when it was fairly complete as liturgical drama.

Secularization had begun, however, even before that time. With the first use of profaneness the gradual move from the altar through the nave, to



The history of the American theater has only been  
 at the present, but upon the continent as well.  
 There is no doubt as to the history of the little  
 English robin, and as his strength grows, and his  
 breast brightens, and his song grows sweeter, there  
 his ungrateful bill against the parents who have  
 reared him, so that the night another song is  
 with metallic bellows and cries of combat between  
 the young bird and the old. In this manner, the  
 romantic drama, born of the church and nurtured by  
 the church, comes in time, as it is called in in-  
 dependent life and gradually passes from sacred to  
 secular uses. In 1840 the romantic drama of  
 the present, and more precisely the mysterious  
 young actively loved to white."

The new spirit of drama there took place in the  
 Christian church about 100 A. D., and the secular  
 and solemn life was the same, essentially a dramatic  
 commemoration of certain moments in the life of  
 Christ seen in His birth, death, and resurrection.  
 From these legends, the first plays, dramas, were  
 slowly produced in the middle of the thirteenth  
 century when it was fairly complete as literary  
 drama.

Secularization had begun, however, even before  
 that time. With the first use of profanity the  
 original move from the altar through the nave, to

the church yard, and finally to the market places and inn yards started, and as it progressed from the church it became more commercialized, more profane, and more widely diversified in theme and form and style until soon the move was A COMPLETE DEPARTURE FROM THE CHURCH so far as a means of worship was concerned.

With the leaving the church, drama grew rapidly into many different types: the mysteries, miracles, the long and detailed cycles, the Morality plays, and interludes--all forerunners of the regular drama, the form of which type is recognizable because of its likeness to the drama of our present day.

With each advancing step made, more complication was introduced, and a passing from the real to the symbolical as a method of instruction was first used in the morality--a play in which personified ideas were characterized to impart biblical truths. The struggle that went on in this type of play was not man with man, but a struggle between the forces of evil and the forces of good, or virtues, in the life of a man. This conflict of vice and virtue in man was such an outstanding bit of plotting that the morality lives today as few of the older forms of drama live, and the classic play, "Everyman" is still produced with a considerable amount of interest among circles interested in real drama.





With the Interlude we lose sight of anything that is very religious. In fact the best known example of the interlude, "The Four PP's" the hero of the occasion, made so because of his ability to tell the biggest lie, was a churchman. In "Johan Johan, Tyb, and Sir Johan" the priest Johan is a most detestable villain, who may be called the father of villains such as we find today in the everlasting triangle plays on married life. This departure from the sacred themes did not spring up all of a sudden with the Interlude, however; as far back as the earlier cycles, the most famous example of the Wakefield cycle, "The Second Shepherd's Play" has as the leading character a thief.

From the subject of religion with the Bible as a source book for material for plays, there arose a world of folk lore full of myths and ballads from which was drawn material for such plays as the Saint George plays, the Robin Hood Plays, then the mummers with their jokes and disguise, and the introduction of merry-making characters such as the fools, jester, or punchinellos with their extempory stunts, drama drifted, so to speak, from the period of the miracles to the sixteenth century, some hundred years, roughly estimating the time, with no definite contribution save an occasional cycle play, for cycles were still given, and such plays as the Morality, already mentioned.



With the introduction of...

that is very different...

angle of the interval...

the occasion, made so because of his ability to...

the present life, was a carpenter. In "John's...

and "John's" the present John is a most delect-

able village, who may be called the father of village...

such as we find today in the ever-changing landscape of...

on married life. This departure from the sacred...

did not seem to be of a sudden with the interval...

however; a far more as the earlier cycles, the most...

remains as well of the "Wedding cycle," the second...

"Wedding cycle" was as the last as mentioned a third...

from the subject of religion with the Bible as a...

source book for material for plays, there were a world...

of folk lore full of myths and ballads from which was...

draw material for such plays as the "Last Supper..."

plays, the "Good Friday," then the numerous with...

their jokes and discourses, and the introduction of...

mythological characters such as the "Lovers," "Lovers," or...

the "Lovers" with their elaborate stunts, drama with...

and so on, from the period of the medieval to...

the sixteenth century, some hundred years, roughly...

restoring the time, with no definite conclusion...

have an occasional cycle play, for cycles were still...

played, and such plays as the "Lovers," "Lovers," or...

The means of a definite step forward in the sixteenth century was the fact that excavators in Rome were digging up the ruins of the old Roman writers who had arisen after the early Roman period mentioned elsewhere in this paper, but whose works seemingly had never passed beyond Rome. As scholars learned of this store of knowledge being revealed, they went to Rome and found samples of the classics of both Greek and Roman origin which they brought back and placed in the schools as texts, later as models from which to draw imitations in their new attempts at play writing. This naturally brought the schools into the foreground and paved the way for the regular drama whose writers were scholars with minds alert for new themes and new ways of expressing them. As a result we have not only a new type of drama, but THE GROWTH OF MANY TYPES.

With the growth of drama that followed, the writers, a group of university wits, drama branched out into many lines untouched before in setting, subject, or plot not to mention characterization, which not only added interest to the play, but to the writer as well, as he experimented on new themes and their treatment.

This breaking away from the narrow field of plot, subject, character, and language of the early play, and the adopting of local color, and characterization



The scene of a definite step forward in the 19th century was the fact that a new literature was arising on the ruins of the old. Writers who had striven after the early 18th century mentioned elsewhere in this paper, but whose work was largely confined to the narrow limits of the old, were now being replaced by new writers. They were to be seen in the ranks of the classics of both French and English literature which they brought back and placed in the hands of the public. Later as models for their own writing. This naturally brought the schools into the foreground and paved the way for the regular school which was essential to a writer's education and new ways of presenting them. As a result we have not only a new type of literature, but the new literature.

With the growth of literature followed the writers, a group of writers with whom there was out and out literary independence in style, subject, or form and to modern education. What was not only a new subject to the public, but to the writer as well, as he was interested in new themes and their treatment. This brought away from the narrow limits of the subject, character, and language of the early period and the adoption of local color, and the introduction

gave the new play a range including the flattery of royalty, the display of the flexibility of the English language, the new field of romance and magic, love and idealism, the fairy tale, history, allegorical forms of structure, pastoral peoples and scenes, tragedy--all woven into the web of drama until the finished fabric which we find in the Elizabethan period is not unlike Polonius' description of drama when he says it is  
 1  
 "...tragedy, comedy, history, pastoral, pastoral-comical, historical-pastoral, tragical-historical, tragical-comical-historical-pastoral." Although we are forced to smile at his detailed summary, it is not used for comedy only, but partly for truth, and this brings us to the next stop which shows the  
RELIGIOUS INFLUENCE IN SHAKESPEARE.

Even in this age when authors were as mad with literary inspiration as with wine, we see the influence of religion, the church, and the Bible evident, although the authors were perhaps unaware of its presence.

With the one bright light among many smaller ones of this period, we shall take the outstanding dramatist of his time as an example to prove that religious influence was prominent even in the Elizabethan age. Shakespeare, who is said to have had a pro-

.....

Hamlet: Act 11, Scene 2.





found knowledge of many subjects, most certainly had a wide knowledge of the Bible, the church, and the people of the church, although I do not claim that he had any particular sympathy or interest in any of them save as his literature called for its revelation.

One of the most intensive studies of Shakespeare and the religion of his day is that of William Burgess, in his book, "The Bible in Shakespeare". This is not a dogmatic treatment full of didacticism, but it is a result of a laboratorial research which uncovers the wealth of biblical and church influence in the works of a man we would never think of classing as a writer of religious drama. In fact it is one of the greatest if not the greatest contribution to Shakespeare's works, the religion of his day. The fact<sup>is</sup> that the Church of England as well as that of Rome was so closely associated with the people and so constantly on their minds that its influence had to be shown if a true characterization of the people was drawn.

As Mr. Burgess approaches the subject, he gives us a table of statistics wherein he reveals some startling facts about the Bible and its influence in the works of Shakespeare. One of the most surprising of these is the statement that the word "God", by actual count of only those reference to the Christian God, omitting the pagan gods, appears nearly seven hundred

.....  
William Burgess: "The Bible in Shakespeare", page 19.



found knowledge of many things, not certainly bad  
a wide knowledge of the Bible, the church, and the  
people of the church, although I do not think that he  
has any particular sympathy or interest in any of them  
save as his liberalism called for the revolution.  
One of the most intensive studies of Shakespeare  
and the religion of his day is that of William Gassner  
in his book, "The Bible in Shakespeare". This is not  
a complete treatment of the Bible in Shakespeare, but it is a  
result of a laborious research which covers the  
whole of his life and shows the influence of the Bible  
of a man who never ceased to be a student of the Bible  
of religious drama. In fact, it is one of the greatest  
if not the greatest contribution to Shakespeare  
studies, the religion of his day. The fact that the  
Bible of Shakespeare is still a subject of study is so  
easily neglected with the Bible and the church  
or that the Bible is still a subject of study is so  
a new contribution of the Bible to the study  
as the Bible approaches the subject, he gives  
us a whole of studies which are not only  
and tells about the Bible and the influence of the  
Bible on Shakespeare. One of the most surprising of  
these is the statement that the word "God" is used  
only once in the whole of the Shakespearean  
writing. The Bible is the only source of the  
.....  
William Gassner: "The Bible in Shakespeare", page 13.

times. Sometimes it appears as an exclamation such as "Oh God" or "God's will!". In such cases it is not always accompanied by context pertaining to religious thought, but in most cases it is employed with a meaning that is both religious and reverent. If we were trying to prove the religious nature of the dramatist himself instead of his use of religion in his dramas, one of the strongest bits of evidence of his regard for the sacred would be the fact that he never mentions the name of the Holy Ghost in his dramas.

As to the biblical characters having a place in the works of Shakespeare, by mere tabulated form there are forty-five, and the number of times they appear is one hundred and thirty-five. As to Scriptural facts and incidents, Mr. Burgess goes into detail to show that they are used throughout the works. I shall only give the number of references, which is sixty-five. The biblical themes are most profusely used. This, too, is too complicated to explain in detail here, but by actual count of the references Mr. Burgess gives, there are <sup>1</sup>1,050.

<sup>2</sup>"What", asks Mr. Burgess, "if it were possible the infinitude of the personal Christ should cease?" and .....

1 William Burgess: "The Bible in Shakespeare", pages 117-265.

2 William Burgess: "The Bible in Shakespeare", page 16.





classes of people, the use the dramatist makes of it as limited as it can be if the true characterization of the people is to be made. The church was the most influential institution alongside the government itself, and the Bible the most widely read and quoted book. We get the reactions both favorable and unfavorable from the people according to the course of politics or government which turned the tables of talk. But again, note the discretion. The illiterate and frivolous were never allowed to talk in reverent terms of holy subjects. To them the dramatist gives the quibble and twist, and merry-making misappropriations. The noble characters approach the sanctity of the Scriptures, religious questions, and doctrines.

As to the sources of characterization used by Shakespeare, although there are thought to be several in the Bible, we shall note only one--Hamlet. How many sources Shakespeare used for a single character is not known. It seems that whenever he saw a trait that would add to the effectiveness to his man-in-the-making, he took it. In the composition of Hamlet, evidently he drew on many sources; for personality, experience, philosophy he saw a kindred spirit in the character of Job that was needed to make the Danish Prince all he is today.

As to their likenesses in personality, both were languid, melancholy, and full of questioning despair. In experience, both were bereft and ill





treated by fate. In philosophy, they were both in search of the solutions of the same mysteries. In his despair

Job asks,<sup>1</sup> "If a man die, shall he live again?" and Hamlet ponders,<sup>2</sup> "To be, or not to be-that is the question.."

Job asks of the Almighty,<sup>3</sup> "What is man, that Thou shouldst magnify him? and that Thou shouldst set Thy heart upon him?" Concerning the same question Hamlet

reasons,<sup>4</sup> "What a piece of work is man...What is man

If his chief good, and market of his time

Be but to sleep and feed,... a beast, no more.

.....  
Sure He that made us with such large discourse

Looking before and after, gives us not

That capability and godlike reason

To fust in us unused."

In setting, Job has three friends who come to visit him. Hamlet has one loyal friend and two visitors who pose as friends. To the latter he says,<sup>5</sup> "Why look you now, how unworthy a thing you make of me. You would play upon me; you seem to know my stops; you would pluck out the heart of my mystery; you would sound me from my lowest note to the top of my compass." To his three friends, Job says,<sup>6</sup> "Do you imagine to reprove words and speeches of one that is desperate, which are as wind? Am

1 Job 14:14

4 Hamlet, Act IV, scene 4.

2 Hamlet, Act III, scene 1.

5 Hamlet, Act III, scene 2.

3 Job 7:17

6 Job 6:26



...of the solution of the same mystery. In his capacity  
for others. "It is a man of... shall he live again?" and "shall  
wonders." To be, or not to be - that is the question."  
...of the... "What a man, that man  
...that man's life and that man's death and the  
...upon him." Concerning the same question "shall  
...a piece of work is man... That is man  
...the first good, and perfect of his time  
...but to sleep and feed... a heart, no more.  
...He that made us with such large thoughts  
...looking before and after, gives us not  
...that responsibility and Godlike reason  
...to rest in us unweary."

...in sailing, but has a few friends who come to  
...this man, but has one loyal friend and one who  
...and love as friends. To the latter he says, "My look  
...you now, how uncertain a thing you make of me. You would  
...upon me; you seem to know my heart; you would know  
...out the heart of my estate; you would know me from my  
...lowest note to the top of my compass." To the other  
...he says, "Do you imagine to improve words and  
...speeches of me that I have departed, which are as right as  
...I hope I shall be soon."  
...I hope I shall be soon."  
...I hope I shall be soon."

I a sea, or a whale that thou settest watch over me?"

The extreme unlikeness of those two tragic figures is that Job rises out of his despair, while Hamlet sinks into his, a victor in revenge, but a victim of circumstances. Job, pondering on the question of life and death says,<sup>1</sup> "..... before I go whence I shall not return, even to the land of darkness and the shadow of death...." but later he rises to the triumphant spirit in the words,<sup>2</sup> "I know that my Redeemer liveth" while Hamlet refers to<sup>3</sup> "that undiscovered country from whose bourne no traveller returns."

The Scriptural warning, "Be sure your sins will find you out" is such an evident factor in the dramas of Shakespeare that he must have had this as a maxim by which he guided his plots. In his plays, although it may be unintentional so far as his regard for religion is concerned, he shows sin bringing its punishment, and the sinful deeds outliving the evil-doer. Thus, the activity of conscience becomes a vital part of his plots. The theme of conscience is used thirty-eight times in his plays.

As to the sources of plot material,<sup>4</sup> the wreck of the Apostle Paul on the island of Malta is considered by Burbage and Rees to be the source of Shakespeares "The Tempest" The wording of one passage in each is cited: Paul says,  
 .....  
 1 Job 10:21 ..... 3 Hamlet Act III, scene 1.  
 2 Job 19:25 ..... 4 Acts 27:12-44





1  
"There shall not an hair fall from the head of any of  
you." In Shakespeare's account Prospero says,

".....There is no soul-

No, not so much perdition as a hair,  
Betid to any creature in this vessel."

After the storm passes Ariel tells Prospero that  
not a hair has perished, and Miranda asks, "How came we  
ashore?" and Prospero replies, "By divine Providence."  
The name, "Ariel" is said to have been suggested by Isaiah  
in reference to Ariel, the city.

While Shakespeare's works show an attitude that is undeniably favorable toward Temperance, it would be absurd to try to prove the dramatist a temperance man. Even though we know little of his habits, we are interested in noting that he shows the effects of drink on his villains and clownish characters, for the purpose, perhaps, of contrasting them with his noble characters who abstain, or at least show a preference to abstinence. Mr. Burgess concludes the fifth book of his study with the words,

6  
"Thus Shakespeare witnesses against strong drink on the grounds of experience, physiology, and morals, and recognized with high approval the practice of abstinence long before any organized society for that purpose was in existence."

1 Acts 27:34 4Tempest, Act I, scene 2.

2 Tempest, Act I, scene 2.      5 Isa. 29:1

3 Tempest, Act I, scene 2.      6 William Burgess: "The Bib.  
in Shakespeare", page 278.



"There shall not be any fall from the head of any of

you." In the presence of a second person, however,

"There is no doubt."

No, not so much perturbed as a child.

Heard in the presence of this vessel."

After the above report, the following is the

not a letter was mentioned, and it is not clear

whether the person mentioned is the same person.

The case, which is said to have been reported by the

in reference to the trial, the night.

This statement is not an affidavit, but is

undoubtedly a favorable report, however, it would be

hard to try to prove the statement's truthfulness.

Even though we know little of the matter, as the

in writing that he does not expect of him on his

visiting and clearing character. For the purpose, we

of continuing him with his noble character and

at least show a promise to be made. Mr. Rogers

concludes the fifth book of his study with the words,

"The character witness, which is strong and on the

grounds of experience, knowledge, and moral, and

which with the approval of the public of well-known

before any organized society for that purpose can

exist now."

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Personally, I cannot believe this to have been any moral element in the works of Shakespeare, but I do believe it is another case where he knew that to represent the characters truly, he must give them those qualities which went with the characters he had in the making, and it was evidently the case then as now, the noble could not indulge; and the lower classes, he portrayed as the brawlers of the day. These were they who participated in the proceedings not practiced by royalty or other such persons as he made most prominent in his dramas, although the author perhaps, indulged in such customs himself.

With this hasty review of the works of one dramatist of the Elizabethan period, we see not what we believe to have been a conscious preachment, but so great an influence, that were it removed, the remains of Shakespeare's works would be but fragmentary, and not typical of the age in which he lived, nor as dramatic in form, as is the Shakespearean play, which like its author was

<sup>1</sup>  
"..... not for an age, but for all time."

So much may be said of the biblical references and the religious influence in the plays of Shakespeare, yet no one would call his plays religious. nor would we look for religious drama for a considerable period following. Drama faded after the glamour of the Elizabethan Age into an unnoticeable state, due to the change of government from the Tudors to the Stuarts. In the period that followed the  
.....  
<sup>1</sup> Hubbell and Beaty: "Introduction to Drama", quotation from Ben Jonson, page 132.



.....  
I myself and my "Introduction to Jonson,"  
.....  
regard to the quantity in the matter that follows the  
entirely stated, due to the change of arrangement from the  
former after the removal of the "Introduction" to the  
religious time for a considerable period following, and  
one could call his place religious, not would he look for  
religious influence in the play of Shakespeare, yet no  
so much may be said of the dramatic references and the  
"..... and the end, but for all that."  
.....  
the religious time, when the author was  
to which he lived, not as Aristotle in Rome, as in the  
works would be but fragmentary, and not typical of the age  
alone, that were it removed, the position of Shakespeare's  
have been a complete prearrangement, but as great an influ-  
of the Elizabethan period, we are not wont to believe in  
With this nearly review of the work of one dramatist  
person, included in such custom himself.

Golden Age of literature we meet

### THE PURITAN INFLUENCE ON DRAMA.

When James I came to the throne of England, and the Puritans became more and more influential and more hostile toward theaters, little, if any progress was made toward a new drama, and after 1642, when the theaters were closed, even the drama already written sank into decadence, and was not used, save that which was performed by strolling companies or private performers in private places.

While this was taking place in England, Charles II was spending his exile in France, and was at least part of the time a guest at the court of Louis XIV where the French drama was encouraged and employed as royal entertainment. So while the future English king was getting the benefit of the French drama to take back with him, he was not getting a great deal that would be of value as a contribution to religious drama, for about one hundred years before this time, practically the same thing had happened in France that had recently happened in England: the religious drama, having become corrupt and vulgar was banned, and as was the case in England, the Church and its interests were so closely associated with the people's lives that the religious themes were the chief topics of interest, and when religious drama was banned, all French drama sank rapidly into a decline. However within a hundred years great changes can take place; so in FRENCH DRAMA a change had taken place.



golden age of literature was not

THE FUTURE OF LITERATURE

When James I came to the throne of England, and the  
Puritan became more and more influential and more hostile  
toward literature, little, if any progress was made toward  
a new drama. And after 1612, when the theaters were closed,  
even the drama already written sank into disrepute, and  
was not used. And that which was performed by traveling  
companies on public occasions in private places.

While this was taking place in England, Charles I was  
conducting his exile in France, and was at least partly  
a guest at the court of Louis XIV where the French  
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theaters were so closely associated with the secular  
lives that the religious drama was the chief topic  
of interest, and when religious drama was banned, all  
French drama sank rapidly into a decline. However, this  
in a hundred years great changes can take place in  
the drama - changes that have taken place.

1

The new period of French drama which dawned after the banning of religious plays was more or less an experiment. The Pleiade was formed to promote the interest of the ancient drama and to condemn the moralities and farces, but failed in both attempts, and was unable to vitalize the new drama. However, at the time of the visit of Charles II the three great lights of the French dramatic horizon were Racine, Moliere, and Corneille. Of these the outstanding one was Moliere. Very little religious interest was included in the drama of France, but the moral note was struck in Moliere's works, as he was a reformer, ~~who~~, like Galsworthy and Ibsen, and Brieux, to a certain extent, yet he never went to the unlimited bounds of exposing the wrong; he rather ridiculed it in a way so as to make the wrongdoer ashamed, not by a command forbidding the wrong, but by showing him in a ridiculous light. "Tartuffe" is an example of this treatment of the hypocritical churchman. "Tartuffe" is shown as a most despicable man who wraps all his actions up in a cloak of humility, and hides behind an open Bible as a pious man, when all the time his evil influence is wrecking a home and robbing everyone he meets of happiness. The preface to this particular drama shows the type of plays the French writers confessed their works to be:

.....  
 1 Hubbell and Beaty: "Introduction to Drama", pages 272 and 273.





1  
 " I admit that there are better places to frequent than the theater, and if one wishes to criticize those things which do not directly concern God and our salvation, comedy certainly is to be included among them....but suppose, as is the case, that there are intervals between works of piety, and that men need diversion, I maintain that none more innocent than comedy can be found."

#### RESTORATION DRAMA

After such treatment as the theater had received at the hands of the Puritans it would not be expected that the period of dramatic production following the opening of the theaters would be very religious. Instead, the opposite swing of the pendulum is most likely to take place, and the Restoration dramatists were no exception to the rule. The relation of Church and Stage is most like a game of "Tag". The last one to get the "tag" predominates over the other just to pay back the last rule of the former party.

When Charles II ascended the throne of England and opened the theaters in 1660, the attempts of writers of drama were to follow Moliere, but the English grasped nothing of the nobler element of Moliere's work. His power in subtle moralizing, his pleasing comedy, his powerful characterization that made his plays outstanding were not easily imitated. Consequently, the English .....  
 Hubbell and Beaty: "Introduction to Drama", page 277.



I think that there are better things to be  
seen than the theater, and it is often to be  
seen those things which do not directly concern the  
theater, but which are necessary to the theater  
and which are, in the end, of the same importance  
as the theater itself. It is the duty of the  
theater to be a part of the life of the people,  
and to be a part of the life of the people is  
the duty of the theater.

Introduction

There is a certain amount of the theater in  
the life of the people, and it is often to be  
seen those things which do not directly concern the  
theater, but which are necessary to the theater  
and which are, in the end, of the same importance  
as the theater itself. It is the duty of the  
theater to be a part of the life of the people,  
and to be a part of the life of the people is  
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There is a certain amount of the theater in  
the life of the people, and it is often to be  
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as the theater itself. It is the duty of the  
theater to be a part of the life of the people,  
and to be a part of the life of the people is  
the duty of the theater.

Restoration Period is a barren spot in the dramatic world. Nor was the eighteenth century much better, save in the sentimentality which ran riot through the pages of drama, with an occasional note of sympathy that ventured near the spiritual emotion, as in the works of Sheridan Knowles and Henry Hart Milman, whose works are practically unheard of now. The only outstanding dramatists were Sheridan and Goldsmith, and their works live because of the comedy and characterization in them. The real dramatic interest, although at a low ebb, was kept alive in England by the opera, melodrama, acrobats, ballets, and spectacle.

With the germ of drama kept alive by the foregoing methods which seem to us as we look back on them as inadequate for such a purpose, we are made to wonder how such an outburst of growth could come so quickly and so bountifully as that of our own literary growth in our CONTEMPORARY DRAMA.

With the dawn of the twentieth century there came a new birth of dramatic art, not only in England, but in Scotland, Ireland, Europe, and America as well. As if by magic a multitude of playwrights began turning out plays that in many cases have attracted the world by their merit.

With this new dramatic era the influence of religion is seen in three ways:





1. The writing of religious plays as such.
2. The great amount of religious influence in secular drama.
3. The revival of old religious dramas.

#### THE WRITING OF RELIGIOUS PLAYS

Among the demands that come for religious drama today, of course, are church groups that demand new plays on subjects that pertain to every day life. Others prefer the biblical themes only as illustrative or instructive material, not treated didactically, but with a beauty which can not be found elsewhere as readily applicable as to the vast store of material found in the Bible for dramatic treatment.

No author of the present day has done more to make religious drama a combination of the old liturgical drama and the present day play than has John Masefield. In his "Coming of Christ" we have the mysterious setting of the Somewhere from which He came. Christ is the Anima Christi around whom are gathered The Power, The Sword, The Mercy, The Light, the customary three kings: Baltasar, Gaspar, and Melchar; the three shepherds, named here: Earthy, Rocky, and Sandy; angels, spearmen, attendants, the Host of Heaven, trumpeters, and Mary, the mother of Jesus. There is a chorus, a remnant of the old Greek drama. The stage is arranged in three elevations, and full



1. The history of religious ideas.
2. The present status of religious ideas.
3. The future of religious ideas.

THE HISTORY OF RELIGIOUS IDEAS

Since the dawn of time, man has been a religious being. He has sought to explain the mysteries of the universe, to find a higher power, to understand the meaning of life and death. Religion has been a part of human culture from the beginning of time. It has shaped our beliefs, our values, and our way of life. In the past, religion was a source of comfort and strength in a world full of uncertainty and danger. It provided a sense of purpose and meaning that was lacking in the material world. Today, however, religion is often seen as a relic of a bygone era, a superstition that has no place in a modern, scientific world. But is this really true? Is religion just a collection of myths and legends, or is it something more? This book will explore the history of religious ideas, from the earliest times to the present day. It will look at the different religions of the world, their beliefs, their practices, and their impact on human history. It will also examine the role of religion in society today, and what the future might hold for this ancient and powerful force.

directions accompany the text for placement of groups on the elevations. The conflict of the play is not such as we find in the early church plays, but it is with Christ and those who would tempt Him not to be born into the world. As He decides to come into the world to save man by way of birth, the Heavenly characters try to persuade Him to reconsider, because of the trials He will meet while in the flesh of man. The one phase of humanity, such as we meet in every day life, is seen in the shepherds in their dissatisfaction with their condition and place in life, and this one particular human touch is the only one which has afforded a criticism on the part of our too serious minded churchman of today.

Another play of Masfield is "The Trial of Jesus". This is a Passion Week play written for performances on a small stage with two levels, a balcony above and at the back. The lower stage, used mostly by the chorus, is of little significance, but the thing that is impressive in the stage arrangement which the author has placed alongside the text, is the likeness it bears to an average chancel stage and choir loft, so it can not be mistaken that these plays have a definite place right at the altar of the modern church, as the old liturgical drama had its place at the altar as part of the ritual. The begin-



directions accompany the text for placement of groups on the elevations. The conflict of the day is not such as we find in the early church days, but it is with Christ and those who would turn Him not to be born into the world, as we are enabled to come into the world to have men by way of birth, the heavenly characters try to persuade Him to reconsider, because of the trials He will meet while in the flesh of man. For one phase of humanity such as we meet in every day life, is seen in the shape here is their dissatisfaction with their condition and place in life, and this one particular group found in the only one which was afforded a criticism on the part of the two nations almost everywhere of today.

Another play of Shakspeare is "The Trial of Jephthah" which is a passion play written for performance on a small stage with few actors, a literary play and it is the lower stage, used mostly by the country, is of little importance, but the thing that is interesting in the play is the argument which the author has placed in regard to the text, as the Mosaic it seems to be an average of the old and new testaments, so it can not be a new thing that have a satisfied place right at the top of the modern church, as the old literature does not its place at the other end of the ladder. The play-

ning of the last mentioned play is a prayer of sixteen lines with an appeal to Divine Energy, Divine Beauty, and divine helpers. One allegorical character, Wisdom, is used as a counsellor of Christ at the beginning of the action, after which the play proceeds with the story of the trial of Jesus, beginning with His arousing Peter from sleep, and continueing through His crucifixion, and the reports that followed it.

A third play of a biblical type by Masefield is "A King's Daughter". This is distinctly Senecan in style, in every detail. Queen Jezebel presents herself with a long speech of two pages before the action begins. The choruses are Moon Blossom and Rose Flower, delicate symbols, but the plot is blood tragedy.

The introduction of such work as this into the Church of today brings us to agree with Anita B. Ferris when she<sup>1</sup> says, "When the Church realizes the possibility of the use of this great natural instinct in making the Bible and its people live once more for children, young people, and adults; when the church realizes how the lessons which are so hard to teach because of the wandering attention may be made so vivid and so real that the attention is involuntary; then will come a new epoch."

The effect that drama may have in the Church is already recognized as twofold: It will teach, and it will entertain, but I wonder if there is not a third effect  
 .....  
 1 Anita B. Ferris: "Following the Dramatic Instinct", page 21



any of the last mentioned play is a part of sixteen lines with an appeal to divine mercy, divine justice, and divine power. One of the most important characters in the play is a counsellor of the king at the beginning of the action, after which the play proceeds with the story of the trial of Henry, beginning with the accusation from Henry, and continuing through his conviction, and the reports that followed it.

A third play of a similar type is "The Merchant of Venice". This is a comedy, and is divided into five acts. In every detail, from the plot to the characters, it is a perfect model of the art of the dramatist. The plot is simple, and the characters are well drawn. The play is a perfect example of the art of the dramatist.

The introduction of such a play as "The Merchant of Venice" into the school curriculum is a great advantage. It is a play which is both interesting and instructive. It is a play which is both a masterpiece of the art of the dramatist and a perfect example of the art of the dramatist. It is a play which is both a masterpiece of the art of the dramatist and a perfect example of the art of the dramatist.

The effect of such a play as "The Merchant of Venice" is to give the student a new appreciation of the art of the dramatist. It is a play which is both a masterpiece of the art of the dramatist and a perfect example of the art of the dramatist. It is a play which is both a masterpiece of the art of the dramatist and a perfect example of the art of the dramatist.

which would be felt- is felt, if we were not too modern to confess it? That effect is the real spiritual blessing we get from a religious drama which is as healthful for the soul as the secular drama is in its power to revive a too tired mind that needs relaxation. It is reported that in the old days of drama the actor

<sup>1</sup> "Genesius was baptized on the stage in mimicry of the Christian sacrament, and was so impressed by the solemn ceremony that henceforth he held himself christened in very truth, sealed his profession with his blood in the Diocletian 's persecution, and was enrolled by the Church upon her list of saints."

Not only do writers who are interested in the Church refer to the Bible for material; we have already seen the contribution Paul's wreck on the Island of Malta gave Shakespeare for the plot of "The Tempest"; we shall see other examples. The Bible is not a text book of drama, in fact it does not contain one drama, but nevertheless it is full of dramatic material, both in character and incident. Mary Magdalene, of whom Christ said, "Wheresoever this gospel shall be preached in the whole world... .

there shall this be told in memorial of her" is a character that has attracted the attention of the world, and the dramatists have been no exception. She figured in the early Church drama; in the Digby cycle, composed in the latter part of the fifteenth century, one entire play .....  
<sup>1</sup> Katherine Lee Bates: "English Religious Drama", pages 3&4  
<sup>2</sup> Matt. 26:13.





of two long, detailed parts centered about her, featuring in Part One her early life, fall, and conversion; in Part Two a mythical treatment was given, showing her going to the Country of Marcyllle, where she was the means of converting the King and Queen of Marcyllle to Christianity; her restoring of the Queen and her child to life, and receiving their faith in her as a saint. The play ends with a more imaginative treatment showing the saint-loke heroine in the wilderness fed by angels, the her death, and ascension. This, to be sure, is a very far fetched story to connect with a bit of biblical material we have as a starting point, but the limits of the dramatist are not known, and the material is largely connected with other biblical characters, saints, or popular legends that pertain to the saints.

Maurice Maeterlinck has portrayed Mary Magdalene in a more human characterization, as a beautiful, fallen woman, rich with ill-gotten goods, who being hated, was at the point of being stoned by those no better than she, when Christ rescued her by convincing her accusers of their own sin. His influence so changed her life that she became a heroine in denouncing her lustful lover for the sake of Christ.

#### THE PARABLE PLAY

Next to the writing of actual biblical plays, the writing of such plays as tell a biblical truth but with





but have as their setting any place where men may be found, is perhaps the next most important type of play that may be classed as akin to religious drama. I shall call this type of play the "Parable Play" because the term comes nearer explaining the type than any other I can find.

The plot of such a play may be centered around an incident or a question that is disturbing the peace of mind of one man or a whole nation of men. Such a play is "The Passing of the Third Floor Back", by Jerome K. Jerome. It consists of three definite divisions: the first, a prologue where the characters are types, only, not human in the better sense of the word. There is a satyr, a coward, a bully, a snob, a shrew, and others of like character, and then there is the passer-by. He it is who engages the third floor back, and as he mingles with the group, it seems that all have met him before somewhere. As the members, one by one, come to know him better, they seem to see themselves in a different light than ever before. As a slave girl learns from him, she realizes a new freedom is hers, a freedom of spirit which dispels the bondage she has endured before.

As the spirit of the Passer-by works upon those with whom he comes in contact we see them change, so that in the second part, the play proper, they are no longer "types" but they are designated by the place they hold in the world. Their profession or job is the thing that characterizes them. Among them is an artist who is possessed with great



but have in their setting very close where they are found.  
is perhaps the most important type of play that may  
be classed as a play to children drama. I shall call this  
type of play the "Theatrical Play" because the form comes  
nearer explaining the type than any other I can think of.  
The plot of such a play may be suggested around an  
incident or a question that is absorbing the minds of  
some of the men or a whole nation of men. Such a play is  
"The Passing of the Third Floor Back" by James K. Paulson.  
It consists of three distinct divisions: the first, a  
prologue where the characters are introduced, the second, the  
in the better sense of the word, there is a story, a drama,  
a tragedy, a comedy, a story, and a drama of the past.  
and then there is the past itself. It is a story of the  
third floor back, and as he starts with the story, it  
shows that all have and his before was a story of the  
past, and in one, some to look at the past, then goes to  
see themselves in a different light from ever before.  
a slave girl, James Paulson, who reveals a new freedom  
in her, a freedom of which she is able to handle the burden and  
has endured before.  
as the unity of the past-by which means those with  
them. He comes in contact with the new change, and that is  
the second part, the new power, there are no longer things  
but they are dominated by the place they hold in the world.  
their profession or job is the thing that matters most.  
that means there is an artist who is possessed with great



talent, but is about to cast aside his work of merit, to produce material for the market in order that he may be married. It is into this life that the Passer-by comes with a power that is illustrative of what it was to all he met. Christopher, the artist says the stranger reminds him of his old teacher who was an early painting master. He says; I was trying to forget him. He expected  
 1  
 great things of me.

Stranger: Was he wrong?

Christopher: Ah, if I could only be an artist without being a man! You see, sir, we young men want to live as well as work- to live, to love!

Stranger: And Love and Art may not be comrades?

Christopher: Art doesn't pay, sir, and one's love demands to be kept, at least in comfort.

Stranger: "Demands"? Love gives, not asks.

Christopher: Ah, that Love!

Stranger: Is there another?

Christopher: Can I ask her to share my poverty?

Stranger: Would you ask her to share shame-the reward of the traitor...to your art; to the gift that has been entrusted to you?

Christopher: You take a high view of art...Thank you, sir, it is a great gift. I am not worthy of it.

.....  
 Jerome K. Jerome: "The Passing of the Third Floor Back"  
 page 69.



...and to speak to each other in the way of gentle  
to produce material for the world in order that he  
say he said - it is into this life that the human  
consciousness is put - and it is this life that is  
to all be said. Christendom, the world says the human  
worlds know his old teacher who was an early teacher  
master, he says: I was trying to follow him, he expected  
great things of me.

Stranger: The he knows  
Christendom: He, it is only only he is called with  
but being a man, for he, sir, as you  
can want to live as well as work -  
live, as I do.

Stranger: And how can he not be a man?  
Christendom: And doesn't pay, sir, and don't love  
devotion to the truth, it is in the world.  
Stranger: "Love, love, love, not love."  
Christendom: That love  
Stranger: Is there anything

Christendom: Can I say now to the world?  
Stranger: Is it you who to show these things  
of the world, the world is the gift  
that has been entrusted to you  
Christendom: You know a man who is not a man, but  
this is a great gift. I am not worthy of

Stranger: Worthy?---who knows? to suffer for it. It  
is a great privilege to be deemed worthy to  
suffer. Art also has its cross.

Christopher: I wish I were as young as you seem to be. I  
had such thoughts once.

Stranger: It is the thoughts of youth that shall one day  
make the world young.....I may come up some  
time to see your pictures?

Christopher: Tomorrow, sir....Tonight--I am making a  
fire.

As the life of the man that all have seen or known  
before sometime, somewhere, is relived in the midst of  
the group, it is revealed to them that they have met him  
somewhere in spirit, and that spirit now recalls their  
former selves to them; so in the epilogue they are not  
designated by type or vocation, but as people. They are  
people who have individuality and each possesses a spirit  
of humanity, and is not ashamed to show it. The maid is  
not forced to wear her garb that will stamp her as a  
servant; her mistress has learned to love. The artist is  
not driven to sacrifice his true art for the sake of a  
livelihood, because the one he loves has learned that art  
is greater than money, and poverty is better than  
luxury when the latter has to be obtained by the selling  
of a God-given talent.

Another play of the same type, but with a different



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situation as the problem, is "The Servant in the House", by Charles Rann Kennedy. As a text for this play the author uses the words of George Frederick Watts: "The hunger for brotherhood is at the bottom of the unrest of the modern civilized world." The play portrays a case where brotherhood was forgotten; where respect of persons had led to the enstrangement of a brother who had been the means of the rise of the other. The brother who has disowned his "down-and-out" brother is a vicar, who is rapidly losing hold on his flock, although he can not understand the reason why. A final remedy is sought by inviting a third brother, who is the noted Bishop of Benares of India, to come and remove the trouble. He promises to do so. Soon a servant, a native of India, is employed in the home. At the first meeting of master and servant, the master says, "My old friend in Brindisi who recommended you wrote that you bore a very excellent character with your late employer in India, but there was one thing he didn't mention- no doubt you will recognize its importance in a clergyman's family. He never mentioned your religion.

Manson: I can soon remedy that, sir, my religion is very simple. I love God and all my brothers.

Vicar: God and your brothers....

Manson: Yes, sir, all of them.

.....  
 1 Charles Rann Kennedy: "The Servant in the House", page 22.



attention to the problem of the future of the world.  
by Charles Lane Kennedy, as a text for this paper.  
author uses the words of George Washington: "The  
danger for great nations is at the bottom of the ocean."  
of the modern civilized world. The only countries  
these where protection was forgotten; where respect for  
property had led to the establishment of a brotherhood  
and not the sense of the value of the other. The pro-  
ther who had discovered his "humanity" and "brotherhood" is  
vision, who is really living but in a black, although  
he can not understand the reason why. A final result is  
society by instituting a United States, who is the only  
step of progress of India, to come and remove the un-  
der. He understood to be so. Such a removal, a native of  
India, is required in the world, with the first meeting of  
western and eastern, the world says, "The old world is  
withdrawing and withdrawing you from that old  
world - very much of a distance with you. The  
employer is India, and there will be no thing to  
direct action of world with all its resources.  
the importance of a movement to India. It  
must embrace your religion.  
Hinduism can reach India, with religion is very  
close. I love you and all my people.  
I love you and your people.  
Hinduism, yes, all of them.  
I believe in Kennedy: The answer in the Hindu, says

Vicar: That is not always so easy, Manson; but it is my  
 creed, too.

To the vicar's amazement the servant proves to be his  
 own brother, the Bishop of Benares. The other brother,  
 Robert, not so fortunate in circumstances in life, has  
 not ~~been~~ invited to the home of the vicar as he ex-  
 pected, but comes, uninvited. He is a plumber, and for  
 the sake of his daughter who has been reared by the  
 vicar, he reveals himself to her as only a plumber  
 who had come to look after the pipes.

It has been whispered that a loathsome odor in  
 the church auditorium is perhaps the cause of the con-  
 gregation becoming smaller as time goes by. Robert gets  
 the idea. When he and the vicar meet the vicar says,

<sup>1</sup>  
 "Robert!"

Robert: Yus, it's me, my 'o ly brother'

Vicar: Didn't you....didn't you get my wire?

Robert: Yus, I gorit; Drains wrong, eh? Thoug t I'd  
 like to 'av a look at 'em- my job, you know,  
 drains' So you'll excuse the togs: remind you  
 of old days, eh, what?

The symbolism that follows, that of clogged drains,  
 leaking sewers, a filthy underground tunnel filled with  
 rats and dead human bodies beneath the church is most un-  
 usual, but the cast-off brother is a means of correcting

.....  
 1 Charles Rann Kennedy: "The Servant in the House", page 47.





the physical conditions that are breaking up the Church, while the Bishop of Benares is the spiritual leader who brings the two brothers to see one another as brothers should. At the end of the struggle with himself, the vicar, at the risk of his life, and in spite of the warning against the danger, goes into the depths of death that lurks in the sewers, to help cleanse the material filth from beneath in order that the spiritual cleansing may proceed above; and he is not afraid, because he is accompanied by his brother.

These two plays are of course not intended for worship, but the authors had a definite purpose of religious instruction, in composing plays that would illustrate a religious truth and make its appeal wherever such a lesson may be needed.

Another play that has been most generally accepted in churches and religious circles is Channing Pollock's "The Fool". While it is not exactly a parable in form, it is so closely akin to the two plays just discussed, I wish to mention it here. Of this play Basil King says, in an introductory note,<sup>1</sup> "Its theme is the biggest that can occupy the mind, the emergence of the human being out of the material into or toward, the spiritual...It is the business which consciously or sub-consciously, we are all about. Our methods may be diverse, our aims may often become deflected, but our objective is the same: .....  
 1 Basil King: Introduction to "The Fool", page 9.



the various conditions that are working up the  
church. While the Bishop of London is the spiritual  
leader who brings the two together to see one another  
as persons should at the end of the struggle with  
himself, the vision, at the end of his life, and in  
spite of his varying health, he has seen into the  
depths of heart and mind in the power, to help  
classes the spiritual life to be made in order that  
the spiritual life may be grown above; and as is not  
impossible, because he is always with the people.  
There are two sides of nature, the material and  
spiritual, but the spiritual has a definite power of  
religious instruction. In comparison with the world  
it is a religious truth and the spiritual  
wherever such a lesson may be needed.  
Another way of looking at the spiritual is generally accepted  
in churches and religious circles as Christian religious  
"the soul". While it is not exactly a person in form,  
it is a "soul" which is the true life and the  
which is needed in the life of the soul. It is  
in a religious sense. "The soul is the highest part  
and beyond the mind, the source of the human being  
and of the spiritual life as such, the spiritual life  
is the human soul, consciously or subconsciously, and  
and all about it, and it is the source of the human  
and the human life, and the objective is the soul.  
I will like to mention to the soul, page 9.

to struggle to something higher is in the impulse of every human being ever born."

The story contained in the play is that of a young minister, Daniel Gilchrist, whose broad, sympathetic views of humanity have caused him to lose his parish because of the lack of understanding on the part of his parishioners who are not yet able to visualize life as he sees it. This play, unlike the other two mentioned, has as a leading theme in the first act the romance between the pastor and the girl he hopes to marry. With other losses, he loses her, too. The scene that proves to be the most vital and sustaining to the minister as a man of spirit, takes place just after the girl has left him, and a poor man comes in. As though in a half dazed state, in search of the solution of his problem, the minister says, as much to himself as to the poor man,

<sup>1</sup>  
"But in this day- in this practical world-can any man follow the Master?"

Poor Man: Why not? Is this day different from any other? Was the world never practical before? Is this the first time of conflict between flesh and spirit? If it could be done then, why not now? and, if it was ever worth doing, why not now?

Daniel: But how?

Poor Man: We have been told how.

.....  
1 Channing Pollock: "The Fool", Act I, pages 58 & 59.



to himself to something like it in the language of  
every man being every man."

The story continued in the play is that of a

young man, Daniel, who, having  
settled, those of necessity have caused him to lose his  
friend because of the lack of understanding on the  
part of his friends who are not able to

visualize life as he sees it. This play, unlike the other  
two mentioned, has as a leading theme in the first act  
the contrast between the past and the girl he hopes to  
marry. With other losses, he loses her, too. The scene  
then proves to be the most vital and sustained to the  
viewer as a man of action, rather than that often the  
girl has left him, and a woman comes in, as though in  
a still better state, in so far as the solution of his  
problems. The final act, as much as himself as to the

point was.  
that in this way - in this practical way -

we may follow the history

best man: Why not? Is this day after tomorrow from the other  
the world's never practical before?  
this the first time of conflict between them  
and that it is only as those men, why not  
now and it is an ever worth doing, why not

now?

Daniel: And now?

Best Man: We have been told how

Daniel: Take no thought for the morrow...sell  
whatsoever thou hast and give to the poor...  
Love thy neighbor as thyself....Bless them that  
curse you.." But if a man did these things to-  
day people would think him mad'

Poor Man: What does it matter?

Daniel: He would lose everything.

Poor Man: And gain everything.

Daniel: What good can one man do?

Poor Man: Why don't you try?

Daniel: He tried and they crucified Him.

Poor Man: Did they?And if they did, what does that  
matter? Is a man dead whose ideals live? Ye  
crucified me, but I am with ye always, even  
to the end of the world.

Daniel: In God's name who are you?

Poor Man: I am a Jew'

As the Poor Man vanishes Daniel realizes he has been  
speaking with the spirit of Christ, and in the follow-  
ing acts he is seen putting into practice the precepts  
learned from Him.

Among the many things he does, one of the most  
beautiful is the caring for a littled orphan, Mary  
Margaret. To her he has told the story of Cinderella so  
often she says she almost believes she is Cinderella  
herself. Daniel explains the power of belief in God



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with the Cinderella story, by telling Mary Margaret that if she believes herself to be Cinderella, she is, and then he tells the story of a woman who was ill for twelve years and was healed because she believed. Mary Margaret says,

<sup>1</sup>  
"Could God do that for me?"

Daniel: If He doesn't, you must go on. If faith doesn't heal our hurts, it helps us to bear them, and that's about the same, isn't it?....We can't decide what we want and then be angry and doubtful because it doesn't happen our way. Because all the time it is happening His way. The only thing we can be sure of is that He knows what's best.

Mary Margaret:.....You mean if God wants me to be well some day He'll make me well?

Daniel: If you believe hard enough.

Mary Margaret: And if He don't?

Daniel: Then that's right....if you believe hard enough.

The spirit of the play may seem didactic, yet its simplicity of the religious teaching is so manifested in the lines just quoted that a child can understand them as he understands the stories from a fairy tale book, instead of being told the vague workings of the spirit that are a puzzle still unsolved by adults. The plea that is coming from religious educational workers is for plays that make religion easily understood. While such a play as "The Fool" would be far too complicated for children.

<sup>1</sup> Channing Pollock: "The Fool", Act III, page 132.



with the Christian story, or feeling that it was  
that it was believed himself to be Christian, the  
and then he told the story of a woman who was ill for  
twelve years and was healed because she believed.

"Could you do that for me?"

Daniel: "If you doubt, you must go on. If I tell you  
that you doubt, it helps me to hear them, and  
that's about the same, isn't it? The only  
doubt that we want and that we need and  
doubtful hearts is honest doubt, not very  
because all the time it is necessary to say  
the only thing we can be sure of is that we know  
that's best."

Very thoughtful: "... You mean it's better to be sure  
than to be sure as well?"

Daniel: "You believe that enough."

Very thoughtful: "And if so, Daniel?"

Daniel: "Then that's what it is. If you believe that enough."

The spirit of the play was very different, yet the  
simplicity of the religious teaching is so emphasized in  
the lines that noted that a child, and we know that  
as he understands the story from a child's book, he  
stands of it and tells the words working of the Bible.  
That was a little while ago, and the play was  
is coming from religious education, and that is the place  
that make religion easily understood. With such a play  
as "The Good" and "The Bad" for children, for children  
I believe follows "The Good" and "The Bad" page 12.

the lessons so subtly drawn in it are for grown-ups, who after all, are still children when it comes to the matter of desiring something that will make religion understandable,,and attainable in a practical way for a practical life in a practicable world, instead of some far fetched theory of something that is beyond the power of humanity to reach. The ideas we form of God when we are children usually cling to us for a long time, and too often those ideas are of some austere person sitting somewhere far off in ethereal space watching for all the wrongs we do, and marking them down in a great book that will be opened when we die, and we shall be taken into Heaven or Hell according to the records of the book. A child taught by the dramatic method will have no such unhappy associations with the name God, and the Bible will be unfolded in a way that will be attractive because of the beauty it contains and the love it expresses of God.

This, then, is what religious directors want, and this it is that has prompted so many writers of religious dramas in one-act form in addition to the longer dramas such as we have reviewed, within the last ten years. In each case we have either religious teachings or a portrayal of conditions as they exist in the Church of today.

#### PLAYS SHOWING THE NEED OF RACIAL UNDERSTANDING

A third group of plays, most certainly religious in nature, is a group that has as its plea an understanding





of races and a blending of them into a world brotherhood. An example of a play showing the early conflict between the religion of the Romans and the Jews is "Without the Walls", by Katherine Trask. The story in brief is as follows: Jahdiel, a priest, has promised Tiberius, a Roman that he might wed his daughter, Alceda, since he thinks that no Jew will want her because of the curse upon her due to her mother's being stoned outside the walls of the city as punishment for her infidelity to her husband. Later, however, Jeseplus, a very wicked high priest asks for Alceda's hand. Her father informs her, and at her refusal to accept him she is imprisoned in a tower of her father's house. At the earthquake which followed Christ's crucifixion the prison walls were broken and the captive liberated. Later she was found by Tiberius who wedded her regardless of the curse. This plot seems trivial, and I admit it is such, on the whole, but I refer to it simply to show that plays that are not admitted at first sight as religious have a genuine religious note hidden under the glamour of romance. To the average theater goer this play would have no definite appeal as a religious drama; he would see the romance of a man and a woman, and would follow the thread of their destiny as the play progressed with little or no thought of the purpose the playwright had in mind in its composition. The man was a Roman, not because it was as





easy to make him such as not, and the woman was a Jew, not because of any significance except for the fact that the author, in the case of this type of drama, wants to show the need of humanity in a way that will entertain as well as instruct. The problem here was solved in one particular case by a marriage of two people who belonged to two races who hated each other. This is not to preach intermarriage between races whose temperaments do not blend; it is merely a plea for an understanding between races, and in drama the most convenient way to hold an audience is to create a romance, for all theatergoers love to follow a romance.

The same note is struck in "Abie's Irish Rose", play that most people would be surprised to hear associated with religious drama, and rightly so, on the whole; but if the person who is ready to deny the statement that this play has a strong bit of religious influence in it, he needs only to recall that in the midst of hilarity of the play there comes a pause when the audience is silenced to a quiet that is not unlike a moment of reverent worship. The fun is a thing forgotten temporarily as the Catholic priest and the Jewish rabbi recall the days when each ministered to the other's men as they lay dying on the battlefields. No time for petty creeds and doctrines was spent in the face of death where the supreme test of man's belief is



...to make the book as good as not, the woman was a Jew,  
not because of any religious prejudice against the Jew,  
but the author, in the case of this type of Jew,  
wishes to show the need of humanity in a way that will  
entertain as well as instruct. The problem here was  
not to give a partial view of a certain class of  
people who belonged to the masses who hated each other.  
This is not to present information between races when  
the purpose is to not offend; it is merely a plea for an  
understanding between races, and in doing this the  
conventional way is to hold an audience in its power a for-  
mida. For all that, the author does not hold a precon-  
ceived opinion not a preconceived opinion.  
The author does not hold a preconceived opinion to be  
associated with religious ideas, and this is not the  
view; but the person who is ready to deny the state-  
ment that this view has a strong bit of religion in it.  
There is it, he needs only to recall that in the  
light of history of the right there comes a sense that  
the audience is all one in a sense that it is not matter  
a matter of religious worship. The Jew is a thing for-  
getter, forgetful of the religious belief and the re-  
ligion itself. The Jew who was a Jew, who was a Jew,  
all that men are they lay down on the battlefield in  
the for party, and the doctrine and again in the  
face of death where the purpose last of man's belief is

shown. No quibbles of race, religion, or philosophic views of life are uppermost then; the thing that means most is the thing that makes all men kin, and when the Jew helped the Catholic, and the Catholic helped the Jew each party was at the threshold of that understanding.

The difference between these two plays, it will be noted, is that Katherine Trask enlarged upon the subject to such an extent that she devoted an entire play to its development, while Anne Nichols merely threw it in, incidentally, so to speak, so gracefully and appropriately it fits into the niche of her dramatic composition. It is hard to decide which method is most powerful. The former may be distinctly labelled as religious drama; the latter is never thought of as such, except by those who are looking for it; yet the audience, whether it goes to the theater to be instructed or entertained, comes away with the same lesson.

Very close akin to these two plays is Israel Zangwell's "Melting Pot". The problem of immigration has a still greater problem than itself: that of blending the races into a harmonious nationality. Again in the dramatist's mind the plot took form of a romance, yet again the idea is far from being a preachment that intermarriage should be encouraged as a solution of the racial problem. The marriage is merely symbolic of the unity of spirit that must be had before the races will become as one in the new nation to which they come for adoption. The understanding one of the other will solve the problem and break down the rigid social standards retarding





lem and break down the rigid social standards which are the means of retarding the gospel of world brotherhood.

In my opinion these plays are as powerful in religious influence as the biblical plays both of the sixteenth century and those of today, because they touch at the heart of a problem that is felt so keenly that they awaken the souls of men to see the need of a religion that is big enough to include all those who were included in the statement of the <sup>1</sup>Gallilean who said, "Go into all the world and preach the gospel."

THE PHILOSOPHICAL PLAY might be approached from any angle, but since this is a study of religious influence on drama, let us consider this type of play from one angle only: that which pertains to life after death. While this discourse is supposed to illustrate the works of contemporary authors, I am going to ask to be allowed to refer to Shakespeare's "Hamlet" again as a starting point, because it shows so vividly what I wish to establish at first as a basis for other examples. This is the ever-present belief of a life after death, and the mystery of it which has not been, and perhaps never can be explained until each experiences the change from life to death for himself.

Dramatists would do much with the problem if they





knew enough about it, but as they do not, all that can be done is to emphasize its unsolved mystery, or treat it in a mere fantastical way.

As was characteristic of Hamlet, he drew no conclusions on the subject. He would have ended his life on earth, but the fear of the hereafter was too much to face. As he contemplated suicide all seemed to be a sensible thing until the thought of what was to follow came into his mind, and then he exclaimed,

".....Ay, there's the rub'.....

For who would bear the whips and scorns of time,  
The oppressor's wrong, the proud man's contumely,  
The pangs of despis'd love, the law's delay,  
The insolence of office and the spurns  
That patient merit of the unworthy takes  
.....  
But that the dread of something after death-  
The undiscovered country from whose bourn  
No traveller returns---puzzles the will  
And makes us rather bear these ills we have  
Than fly to others that we know not of?  
Thus conscience does make cowards of us all,  
.....  
And enterprises of great pith and moment  
With this regard their currents turn away  
And lose the name of action."

Thus we see Shakespeare, though the greatest of  
.....  
11 Hamlet, Act III, Scene I.



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the... to... the...  
it is... the...

... the... of... the...  
... on the... the...  
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dramatists of his day, and perhaps of all other days, refrained from drawing conclusions as to what the next life is like, but he did do the thing we are most interested in here, and for which reason we return to him for reference- he did establish the fact that men believe in a life to come. It is a belief of all peoples, and has very few individuals who oppose it, but as to what it is, or where it is, Shakespeare stopped with the fear of what would happen in case of self slaughter. In one of his desperate moods Hamlet says,

1 " O that this too too solid flesh would melt

Or that the Everlasting had not fixed

His cannon 'gainst self slaughter.."

Even the communications with the ghost of his father gave little satisfaction as to what the after life is like, but he expresses a mere opinion that all is not happy with him- another bit of Church influence whose belief in the state of the dead to<sup>be</sup> other that happy for uncertain periods before final tranquility.

Modern dramatists, however, have been more daring on the subject. They have drawn their conceptions of life after death in a way that may not instruct, nor dictate, nor leave the mind completely devoid of an idea. They merely start the revolutions of thought which continue to move in the mind of the reader or auditor until he wonders if the old ideas he has had are al-

1 Hamlet, Act I, Scene II.





together void of reason, or if the question is too deep ever to be fathomed, or if the particular play is a mere experiment of fantasy on the part of the author, and not intended to be taken seriously. I think the last conclusion is nearest correct, but the fact that the religious influence is there remains, else the author would never have thought of treating the subject at all. It is an instinctive religion, not one fostered by codes of religious law, for the ideas we shall see brought out are far from being akin to the theme as it is treated in the Bible.

Eugene O'Neill's "Lazarus Laughed" is the only example we shall use where a biblical connection is seen. It deals with an earthly life after a physical death. It was written for an imaginary theater, so the impression it gives must be through reading only. The idea of the risen man is that there is no death for him, and he laughs at his resurrection, at his joys, at his sorrows, in the face of his doubts, and criticisms of his friends. He says, "Oh, if men would interpret the first<sup>1</sup> <sup>object</sup> of a man fresh from the womb as the laughter of one who even then says in his heart, 'It is my pride as God to become man. Then let it be my pride as man to re-create the God in me.'"

The conclusion is that at death he became one with God, but when called to life again he must live  
 .....  
 1 Eugene O'Neill: "Lazarus Laughed", page 147.





as man, yet show the God in him, as gladly as he had lived with God. As to what was in the life he experienced while considered dead, we are left untold. His life after resurrection was a mystery to all who beheld him as he grew younger instead of older, and saw the passing of those he loved, in sorrow, yet still laughed because there seemed to him to be no death in reality.

Ibsen, in "When We Dead Awaken" has taken a theme that is fantastical in the beginning, and has treated it in such a mysterious manner that the result of reading the play is a puzzled mind that asks, "Does the author mean to portray the life of a spirit released from unpleasant bondages here on earth, or is it a symbol of life after death?" The handling is done through the story of two unhappy people, mismatched and miserable, when each meets another whose presence changes the world into a place of happiness even in the face of disaster. No religious theme seems evident. It is a reverse to what would be tolerated in religious circles, but as it is a work that likens the unhappy state of existence here to a death, and the the happy state to a freedom of spirit and life, it may be reasoned that not considering a moral, Ibsen thought of death as an unhappy state and life following as a state of freedom.

Barrie's approach to the subject is treated as a myth, or a fairy tale, as in the case of "Mary Rose".



as when, yet show the old in him, as if he were  
 living with him, as if he were in the life of his  
 and with his companion, as if he were in the life of his  
 after resurrection was a reality in all the world  
 as he grew younger instead of older, and was the  
 same of those he loved, in sorrow, yet still living.

because he was raised to him, as he was raised in  
 them, in "Then the Lord Jesus" was taken a  
 great in "resurrected in the resurrection, and the  
 it is such a wonderful manner that the result of  
 the play is a perfect end of the story, for the

author seems to portray the life of a spirit and the

from his own experience here on earth, as it is

symbol of life after death, the meaning is that the

the story of two worlds, people, elevated and elevated

into a new world, where there is no more death

the world into a place of happiness even in the face

of death. No religious ideas seem evident, it is

a message to all would be interested in religion.

himself, but as it is a story that shows the meaning

of life after death, it is a story that shows the meaning

of life after death, it is a story that shows the meaning

of life after death, it is a story that shows the meaning

of life after death, it is a story that shows the meaning

of life after death.

of life after death, it is a story that shows the meaning

of life after death, it is a story that shows the meaning

<sup>1</sup> "Barrie treats the matter of life after death in such a way as to divide playgoers into complete devotees or skeptics."

In the case of Mary Rose, her strange disappearance as a child, and later as a woman, on the mysterious Island that loved to be visited seems to indicate a life lived elsewhere in spirit, but of which no memory lasted when she returned. This is one way of illustrating the idea of our lives being lived and re-lived in cycles with no memory of one remaining in another, but whether Barrie had any such thought in mind or not is another question. It is not probable he did, for in the life portrayed here the lapse of time was not such that would cover cycles of many lives, for all the experiences of Mary Rose took place in the common span of one lifetime. All is groundless as religious theory, but food for the imaginative mind.

Perhaps the most modernistic view of life after death as it is treated by dramatists, again not based on biblical teaching, but having some qualities that show the tendencies of men to believe in conscience, is that of Sutton Vane. In his "Outward Bound" he represents the passing from this life to the next as a voyage on a ship where no passenger realizes he is dead. To the individual it is a continuous life, and the change from one to the other is a mere incident. The next life .....

<sup>1</sup> Encyclopedia Brittanica, Vol. XXX, page 858.





is to be spent by all, we learn, in the same place, for Heaven and Hell are the same place; the thing that makes it Heaven for one and Hell for another is the state of mind. To a faithful wife it is Heaven, for she is again with her husband she loved, with no memory of his former infidelity to her. But to him it is Hell, because he must endure her affection with the painful memory of his past wrongs to her. To the deserted mother it is Heaven to have her son she loves so much again with her, with no memory of his prodigality, but for him to bear her loving care, it is Hell, because he remembers the days of his earthly life, and they are a torture to him. The author certainly has no sympathy with the religion of today, at least with the Church, because the portrayal he gives the minister whose first impulse on learning he is dead is to swear and give vent to the smouldering impulses that are in his bosom waiting, waiting for an opportunity to burst into flame, is no credit to any character. But on the second revelation—that we are to go on living, the minister begins to cry for his old job; whether this is a revelation of the hypocrisy of certain types, or a view of a man who sees the absurdities a minister has to deal with that drive him to the point of wishing he had never entered the profession, remains a mystery unsolved even at the end of the play. The author does not show what his conception of the next life will be, save in the case of



is to be spent by all, no fewer, in the same place.  
For Heaven the "half" and the "whole" the thing is  
may be Heaven for one and half for another is the  
state of mind. To a faithful wife it is Heaven, for she  
is with her husband, the loved, with no regret of  
his former infidelity and devoted to him in the full  
knowledge of his past wrongs and affection with the full  
full memory of his past wrongs to her. To a faithful  
woman it is Heaven to have her son and lover so with  
again with her. With no memory of his profligacy, but  
for him to be in his loving arms. It is Hell, because he  
profligates the life of his earthly life. And they are  
a contrast to him. The author certainly has no sympathy  
with the religion of today, as I said with the "whole".  
because the purport of the religion of today is that  
family or family life is dead as to man and wife  
went to the tombstone of today - that one in the house  
which is the only opportunity to burst into flame,  
is no credit to any character. At the same time  
action that we are to be on living. The religion of  
to say for the old and the new is a revelation of  
the possibility of certain things, the idea of a man who  
does the impossible, a minister to deal with the  
before him to the point of which he has never reached  
the impossible, which is a really beautiful scene at the  
end of the play. The author does not show that the con-  
dition of the heart, life will be, even in the case of

the "half ways"- those who commit suicide. These are never allowed to land on the shore of the next life, but must continue through all Eternity passing from one life to the other on board the ship, but landing neither on earth or in Heaven or Hell.

The types of plays just considered were written in part, at least, for the purpose of revealing a thought of a life that is supposed to come after death even though no attempt is made to explain the manner of living in that life. It must not be thought that the authors had an idea of treating the subject seriously or with an attempt at a philosophic study, and the reason we have discussed them is not that they are considered as contributions to religion; on the other hand, religion contributed the thought of after life to the author as well as to all mankind, and the few who approached the theme as dramatic material did so because of the influence religion had on them, although no recognition of its belief or conviction may have been felt.

#### RELIGION IN O'NEILL'S WORKS

Eugene O'Neill has explored more fields of drama than any other one playwright in America, and perhaps the world. In addition to his "Lazarus Laughed" he has made two remarkable adventures into the field of religious drama that have surprised the world with their simplicity of treatment of dialogue, the complication of settings, the unique handling of



The "hell" story - those who cannot understand these  
never allowed to lead in the name of the Lord Jesus.  
But with confidence I repeat all these things  
and life to the world on behalf of the Lord Jesus.  
Hitherto on earth on the ground of Hell.

The story of these last chapters was written in  
part, at least, for the purpose of revealing a thought  
of a life to be supposed to come after death even  
though no attempt is made to explain the manner of life  
in that life, it was not the thought of a life after  
death of leaving the body and soul to be  
in a state of a spiritual study, and the reason was  
very discussed in the fact that the condition of  
condition is a religion on the other hand, religion  
conditioned the world of after life to the world as  
well as to all mankind, and the law who approached the  
those as a matter of fact did so because of the fact  
some religion had no fear, although no necessity of  
the belief or condition may have been left.

RELIGION IN THE FUTURE

Religion is a study of the world  
and the world of after life and of the world in  
the world, and the world of the world. In addition to this  
"Religion" is a study of the world of the world of the world  
into the field of religion, and the world of the world  
the world with their knowledge of the world of the world  
the condition of the world, the world of the world of the world

plot, and the wide sweep of imagination that is knit so closely to present day thought and condition.

In the case of "Marco Millions", the question that is puzzling the minds of so many Americans was also troubling the mind of a heathen khan who was eager for the truth as he asked himself and all who came in contact with him what the true religion was, which it was. The author may not admit didacticism, but this play is undeniably a preachment to the American church-goer who worships the dollar as he sits in his rented pew and sends missionaries to convert earnest worshipping heathen to so-called Christianity which may be misinterpreted by the benighted minds of heathenism as money worship. The representative of Christianity portrayed by O'Neill may not be typical of the average churchman, let us hope he is not, but he is most truly a typical American business man, who with no respect for God or worship whether it be in an American cathedral or in the midst of idol worship of heathenism. I believe O'Neill had a purpose in mind- to hold up our modern Church with its lack of sincerity as a ridicule, as truly as Molière purposed to expose hypocrisy in his day. In this instance it is an interplay in that the author neither defends nor condemns Christianity or Mohammedanism, but he shows the conditions as they are, and the results that are likely



plot, and the whole series of...  
so closely to present day thought and conditions.  
In the case of "The Yellow Wallpaper", the question  
that is troubling the mind of so many Americans was  
also troubling the mind of a colored man who was co-  
operating with the South as he asked himself and all who  
came in contact with him at the time of his visit.  
which it was. The author was not about to discuss  
but this play is undoubtedly a presentation to the South  
and through-gone and through the South as he was to  
his rented room and found his room to be a  
greatly improved condition to as a first condition  
which was he was surprised by the South as a  
testament to the South. The representative of  
the South as portrayed by O'Brien was not the typical  
of the average Southern, but as he is not, but  
he is not truly a typical Southern balance man.  
who with no respect for the South as a whole it is  
in an attempt to show on the side of the South  
ship of the South as a whole. I believe O'Brien was a purpose in  
mind to hold up our South as a whole with the South as  
slightly as a whole, as only as a whole as a whole  
to expose a country in the day. In this country it is  
an attempt to show the South as a whole as a whole  
conditions of the South as a whole, but as the  
conditions as they are, and the results that are likely

to follow are left to the imagination of the audience, and they are not hard to discover if the most minute imagination is used.

As to the last play by O'Neill, the results of the conditions shown in "Marco Millions" have come to pass in America. It may be called a religious satire. The age declares the God of former days to be dead. It acknowledges the need of a god of some kind, and as man is the superior being, it is his job to find the new god if it is to be found; if not to be found, make one. *Dyn* Dynamo, the power of the world, is discovered by a young man whose father is a minister of the old God, to be the new god, so the dramatist names the play in honor of the newly discovered deity!

Stark Young gives a review of the play as follows:  
 1  
 "A young man departs from the old faith and turns to science for his god, whose incarnation he worships in Dynamo. But in that he finds no solution of his problem; the old god is dead, but science provides no satisfactory new god. Reuben Light, brought up in the house of his father, a strict preacher and old-style christian....who distrusts the ways of the flesh, is himself in love with the daughter of the atheist neighbor. After a difficulty with her and her father, and later with his own parents, he leaves home and sees the world  
 .....  
 1 Stark Young: "Dynamo", New Republic, Feb. 27, 1929.



to follow the will of the Father in the substance,  
and they are not bound to observe it in the most literal  
in relation to the same.  
as to the last of the three, the results of  
the conditions shown in "Mystic Mysteries" have been to  
lead in general, it may be called a religious matter.  
The one condition the God of Father seems to be bound to  
acknowledge the need of a God of some kind, and as far  
as the question being, it is his job to find the way  
to be found; if not to be found, make one.  
Through the power of the spirit, it is shown by a  
word and more than a statement of the old God, to  
be the new God, so the statement makes the way to  
know of the newly discovered deity.  
Starting with a review of the history of the  
world, which was begun from the old world and then  
to continue to the new, which is the new world  
in general, but in fact it finds no solution of his  
condition the old God is dead, but before he dies he  
reluctantly has not turned light, brought up in the  
house of the Father, a light of hope and of life  
which... who illustrates the way of the new, it is  
call to love with the Father of the Father's Father.  
After a little while with the new Father, and later  
with his own Father, he found that the world  
is a world of Father, Mother, and Spirit.

of book, of wandering, of work and women. He returns to find his mother dead, her heart broken over him. He gets a place in the atheist's power house and begins to discover the presence of his god in the dynamo. In the last scene we are shown his prayer and invocation to this mechanical monster, and the way in which he is torn between his dedication and service on one hand, and on the other his earthly love for his sweet heart, who on her part can not live without him. In the end he yields to the temptation of the flesh, and then suffers a revulsion of spirit; he will give his soul to the dynamo. He shoots the girl and presently thrusts his hands into the dynamo's current and dies."

I think the most absurd and satirical element in the play is the prayer offered by Reuben Light to Dynamo:

<sup>1</sup>  
"O, Dynamo, God of Electricity, which gives life to all things, hear my prayer! Receive me into the Great Current of Your Eternal Life! Bless me with Your secret so I can save men from sin and sorrow, and death! Grant me the miracle of Your love!"

The conclusions to be drawn by critics will necessarily vary, but the religious contribution this type of play gives to the world is the illustration of the truth in the old Commandment:<sup>2</sup> "Thou shalt have no other gods before me."

.....  
1 The Drama April 1929, pages 222-223.

2 Exodus 20:3.





## RELIGION IN SECULAR DRAMA

Although the drama we have been considering is secular in the sense that it is not church drama, still for convenience, I am using this term for the particular drama we are to review next, in order to keep them clearly distinguished from those written with any religious motive behind the author.

The plays to be considered here are even farther from the appearance of religious plays than those previously mentioned, yet we shall see in them a considerable contribution to the religious life of today. They are classed under many heads, such as the social play, the reform play, the problem play, and still other types, but however they are grouped the fact remains that the chief good in them is due to religious inspiration, though the author did not recognize it as such, and the message is as truly religious as the so-called church plays, and are by far more direct and to the point of correcting society.

Among the group of dramatists who have contributed much to this particular line of work are Henrik Ibsen, Eugene Brieux, Channing Pollock (although he is more readily accepted as a religious writer, and is more readily recognized among churches than any other I shall mention) and again, Eugene O'Neill.

As we have referred to O'Neill in so many cases, we shall consider his work here first of all. The majority



Although the United States have been

constantly in a struggle for the right to be free  
from the influence of the church, still for convenience, I have placed this  
part of the history under the title of the history of the church.  
In order to be more clearly distinguished from those  
written with any religious motive, I have placed the author  
The place to be considered here are the same as before  
from the appearance of religious ideas in the human  
mind. I will not say that we shall see in this a complete  
history of the religious life of the world, but  
we shall see many things, such as the origin of  
the religious life, the various forms, and still other things  
but however, they are known as the history of the church.  
Other parts of the history of the religious life of the world  
though the author does not consider it as such, and the  
subject is religiously religious as the so-called church  
life, but not by the same spirit and in the same  
as religious society.

Among the many of the world who have contributed  
much to the religious life of the world, I have placed  
the same subject. The religious life of the world is a  
subject as a religious life, and is a subject  
religious and religious in an age of the world.  
and again, religious life.  
We have seen the religious life in the world, and  
the religious life of the world, and the religious

of people do not recall that he wrote "Lazarus Laughed"; many do not even know he wrote it. They have conveniently forgotten he wrote "Beyond the Horizon"; at the mention of his name now, the next word is "Strange Interlude", and with that comes the association of baser things, and the over modest or evil minded gasp audibly or silently, "Sex". Nevertheless it is true that the author who wrote "Lazarus Laughed" has enough religious knowledge, if not experience, to see what is wrong with the age in the way of religion.. It is equally true that a man who has enough observation of life and its disappointments to enable him to write "Beyond the Horizon" has enough human sympathy to portray a character who has fallen a victim to circumstances. I do not believe O'Neill sits down with the idea in his mind that a certain thing is needed at a certain time, and then proceeds to write it for a reformation of the world, but I do believe he is so saturated with conditions as they are that he has delved into the thoughts of men to such a depth that for once in history we have a dramatist who has dared to reveal the secret thoughts of man without regard to virtues or vices. "As a man thinketh, so is he", and in "The Strange Interlude" this maxim is portrayed subtly but unmistakably to the audience that will listen. As may be noted in "Lazarus Laughed", a man though raised from the dead, may be so hounded by his fellowmen as to be tempted to doubt the good, the true,

.....  
 1 Proverbs 23:7





the beautiful, yet conquer by thought. In "The Great God Brown" man is revealed as ashamed of the good that is in him, a result of the social trend of the day that makes cowards of us all, and may make us victims of our thoughts, for as we hide behind a mask of pretended popular opinion, we lose the good by failing to exercise it, and the evil grows with each use we make of it. These plays were mere finger posts pointing to the masterpiece that has followed in "Strange Interlude".

In this play there is a psychological study of a life overcome by conditions of the times and the problems they place in the lives of all who <sup>live</sup> in like conditions. This is the twisting undercurrent which tosses the play, like a troubled sea, into a multitude of whirlpools which divide the public into a thousand directions in their opinions concerning the moral of the play.

First of all, if a moral of a play is to be judged by the influence it has upon its readers or audience, as to whether or not they delight in the evil portrayed or rebel against it, certainly "The Strange Interlude" is not an immoral play, as it has been said by many to be. The evil effects of war in the beginning place a woman under abnormal conditions, which get the better of her reasoning power. With the going of her lover to war all true affection of her life went, and the brooding that followed sapped her mind of normality leaving her a prey to physicality. To this add the temptation of sex, let the



The beautiful, yet common by thought, in "The Great  
God Brown" man is revealed as a hero of the good & evil  
is in him. A result of the social forces of the day is  
what comes of us all, and may make us victims of our  
thoughts, for as we live within a mask of pretended ap-  
pearances, we lose the good by failing to exercise  
it, and the evil grows with each day we make of it. These  
things are the most basic points in the matter.  
The play that has followed is "Strange Interview".  
In this play there is a psychological study of a life  
overcome by conditions of the times and the problems that  
come in the lives of all who live in this condition. This  
is the latest development which takes the play, like  
a troubled sea, into a whirlwind of emotions which  
divide the public into a group of divisions in their  
opinions concerning the work of the play.  
First of all, it is a novel of a play as to be judged  
by the influence it has upon the reader or audience,  
as to whether or not they delight in the evil portrayed  
or what against it, certainly, the strange interview  
is not a literary play as it has been said by many  
to be. The evil effect of war in the background plays a  
great part in the play, and the reader of  
the preceding scenes with the help of the story to see  
all true attention of the play, and the meaning that  
followed scenes in which the audience has a part  
to play. To this all the attention of the play is

man she chooses for a husband be a victim of a cursed heredity; allow the struggle between the results of heredity and domestic tranquility to enter; insert the scientific spirit of the age in the guise of a physician for whom Nina (the woman) has an infatuation that has caused her interest in him to surpass that of medical attention, and admit her lack of power to choose; suffer the results of her ill made choice, her attempts to believe she is happy, but realizing all the while she is not; consider her husband's ignorance of her infidelity, the Doctor's tempting pursuits, the resentment of the illegitimate son-- who, in the name of reason, could desire to see this project succeed? What, except horror of sin, reproach of sinner, and pity for the sinned-against could possibly come out of such a drama? It is one of the finest bits of interplay of drama and religious truth that has ever been conceived by the mind of man. Lawrence Langer says of it,<sup>1</sup>

"'Strange Interlude' is the clearest and most minute analysis of the enigma of human personality in all drama. The title means 'Life', for Nina says, 'Strange interlude' Yes, our lives are many strange, dark interludes in the ethereal display of God, then 'Father'. O'Neill has not tried to solve the mystery of life, or to paint a whole world. He has taken four people where life really begins for them, and he shows how they lived for years and years externally and in their secret selves; what they said; .....

<sup>1</sup> Lawrence Langer: Theater Guild Magazine, Jan. 1929.





what they did; what they hoped. Other dramas have done much, but no drama except "Strange Interlude" has ever told as clearly what people thought as they spoke, and hoped, and acted!

The power of thought is what makes the play a living force from the dramatic standpoint or that of the moralist. It is not the thing the actor repeats as words to another that tells the story as it really is, but the words used to reveal the inmost thoughts.

The play of Channing Pollock, which we shall consider, there is a conscious bid for a moral lesson to be revealed whereby the author may express his views on war. This at first seems foreign to religion, but from the time the pacifist represented by Professor Arndt is introduced we see the whole argument is from a religious viewpoint. Wars, he claims can be remedied or prevented by forcing of those who declare them to fight them. The Enemy is not the army of armed men who are engaged in battle against us any more than we, who in like manner are considered by them as the Enemy. William Dean Howell's words in reference to "Gulliver's Travels" are used by Mr. Pollock as an introduction to his play, "The Enemy":

"His purpose was to show how like ourselves were creatures we should have called contemptible; how like ourselves they thought and felt, and how they regarded us; and so to show us to ourselves through their eyes."





As Professor Arndt approaches the subject of religion as a factor of life alongside patriotism he says,

1  
"Maybe the trouble with our religion is that it asks too much of human nature. The Koran asks less and is obeyed more.

Pauli: There's nothing difficult about Christ.

Professor: That's different.

Pauli: Different?

Professor: Wouldn't everything be different if we preached Christ instead of Christianity? The simple things He said instead of all the twistings, turnings, and little side alleys of creed and theology? If we hadn't spent these centuries building up great hocus-pocus instead of great truth?

Pauli: Father!

Professor: "For God and King" But between them and us... from the days when we began building palaces for our bishops and pyramids for our Kings.. have come that multitude of interpreters who live by the mummary they have made of Religion and Patriotism'....Blasphemy and treason perhaps, but I sometimes think the two vast conspiracies through all history have been God and King.

This play is remarkable in one respect especially: It has been readily accepted although it shows the faults of  
.....  
1 Channing Pollock: "The Enemy", Act II, page 37.



the question of the right of religion  
as a factor of the religious position in the  
"The people with religion is that it is  
too much of a factor in the. The people are not, and is  
observed more.

Paul: There's nothing different about that.

Professor: That's different.

Paul: Different.

Professor: I don't understand it. I don't know if we should  
think of it as a factor of the religious position in the  
the people with religion is that it is too much of a factor in the.  
The people are not, and is observed more.  
The people are not, and is observed more.  
The people are not, and is observed more.  
The people are not, and is observed more.  
The people are not, and is observed more.

Paul: Different.

Professor: "The people with religion is that it is too much of a factor in the."  
The people are not, and is observed more.  
The people are not, and is observed more.  
The people are not, and is observed more.  
The people are not, and is observed more.  
The people are not, and is observed more.  
The people are not, and is observed more.  
The people are not, and is observed more.  
The people are not, and is observed more.  
The people are not, and is observed more.  
The people are not, and is observed more.

This is the first time in the history of the world  
has been recorded although it was the first of  
I believe follows: "The people with religion is that it is too much of a factor in the."  
The people are not, and is observed more.  
The people are not, and is observed more.  
The people are not, and is observed more.  
The people are not, and is observed more.  
The people are not, and is observed more.

such interests as patriotism and religion which lie so close to the heart of a people, and to those who hold such interest closest the play has made the strongest appeal. It is not on the professional stage this play has become so widely known to the people of America, but, like "The Fool" it has reached to the heart of the nation at large by its widespread production by schools, Little Theaters, and other producers of amateur plays; and this is the real test of a drama of the people and for the people.

A step still further in the direction of reform or correction is made by Ibsen, who, unlike Pollock, attacks with vigor, and with no pretense to favor religion. Instead he seems to take delight in portraying the clergy as the least capable of improving or preventing the deplorable conditions of life. One of the most widely discussed and criticised of his plays is "Ghosts". Here the minister is a narrow minded man who let his fear of public criticism rule over his convictions of truth- if he had any. Yet, whether the dramatist knew it or not, the theme on which the play is built is none other than that against which Christ warned the world more than nineteen hundred years ago, and even then the theme was old, for the earliest Hebrew Religion emphasized the danger of licentious living with the warning that "the soul that sinneth shall die"<sup>1</sup> and even more plainly is it given in another: "the deeds<sup>2</sup>

.....  
1 Ezek. 18:4.

.....  
2 Exod. 20: 5&6.



such interests as education and religion which lie at  
the heart of a people, and to those who hold  
such interests closest the play has made the strongest ap-  
peal. It is not on the professional stage that this play has  
passed as a study in the people of America, but, like  
"The Merchant of Venice" it has reached to the heart of the nation at  
large by its widespread production by schools, colleges,  
Theaters, and other organizations of various sizes; and this  
is the real test of a drama of the people and for the  
people.

It is a play which further in the direction of nature and  
correction is made by the fact, that, while the play is  
written, and also as regards to the production, the  
author is bound to take account of the fact that the  
at the heart of the people of America is the fact that the  
American condition of life. One of the most striking  
features of the play is the fact that it is a study in the  
life of a nation which has the fact that the  
the author has made his contribution to the fact that the  
fact that, what is the characteristic of the fact that the  
of which the play is built is the fact that the author  
which this writer has made his study of the fact that the  
fact that, and what is the fact that the author  
which the author has made his study of the fact that the  
and even more so in the fact that the author

of the fathers shall be visited upon the children to the third and fourth generation." Ibsen took these old principles and treated them in a way that may be called a modernistic view of the social status, but the origin is assuredly none other than religious. "The Wild Duck" tells the same sad story of innocent lives wrecked by the sins of the father by disease of both body and soul. In "The Enemy of the People" the physician, an example of self-sacrifice, is numbered among those who are reviled, and persecuted, and have all manner of evil spoken against them falsely.

A question confronting a dramatist who dares to write on such topics which as a rule are not discussed save in class room or physician's office is: How will the public receive it? Ibsen learned how his plays were received. Even to the present day "Ghosts" is not allowed on the public stage in England. But the censoring of the plays did not stop him, and in his own country, Norway, while the public failed to see all the dramatist intended for them to see, his plays were tolerated, then approved, and finally produced with much favor among the theaters.

Other dramatists of the same type have not been so fortunate as to gain public approval. However, one man defends the placing of the problem play on the stage even though he has suffered at the hands of the critics  
 .....in.....  
 MaMatt. 5:11





and public in general. I refer to Eugene Brieux who has gone further than any other author in writing plays that are to be staged for the sake of saving humanity from the ills that lurk hidden from the blinded eyes of society. With his name the play "Damaged Goods" is a synonym, even though it is not one of his masterpieces. It has gained a wide recognition simply through criticism on the part of those who oppose its type, and the propaganda spread in its behalf by those who are broad minded enough to see the needs of humanity as greater and of more importance toward happiness than mere amusement of the theater. In a comment on his purpose of writing such plays as "Damaged Goods" M. Brieux<sup>1</sup> says, " I have wished that the amount of suffering in the world might be diminished a little because I have lived. I have the great satisfaction to have accomplished it, and I know that two of my plays, "Les Remplacantes" (The Substitutes) and "Les Avaries" (Damaged Goods) have helped to save the lives of some, and to make the lives of others less burdensome. I crave no credit for it. I have acted according to my instincts. I could not have done other than I did. I was born with the soul of the apostle- again let me say I have no vanity in this, I did not make myself- but the sight of suffering in others has always been unbearable to me."

.....  
 1 Eugene Brieux: from a Foreword to "Plays-Eugene Brieux", edited by P.V. Thomas, page V.



and which is in general, I believe to be a very  
good one. I have been told by other authors in similar cases  
that it is to be feared for the sake of saving money  
from the fact that the Japanese have the widest eyes of  
any race. With this point in view, I have been told that  
it is not one of the weaknesses of the Japanese.  
The point is also recognized almost through criticism  
on the part of those who know the type, and the pro-  
pensity shown in the matter by those who are not so  
mindful enough to see the means of securing as perfect  
and of some Japanese toward Japanese than with a  
statement of the character in a comment on the purpose  
of writing each page of "Japanese Notes" is evident  
that I have tried to do a second of collecting in  
the world which is contained in all the Japanese I have  
found. I have the great satisfaction to have accomplished  
it, and I know that two of my "Japanese Notes"  
I have submitted to the "Japanese Notes"  
have helped to save the lives of some, and to give the  
lives of others less suffering. I have no credit for it.  
I have added according to my instincts. I could not  
have done other than I did. I was born with the soul of  
the poet - and I let me say I have no vanity in this.  
I am not a great vessel - but the light of truth is  
burning in my eyes from childhood to now.  
I have written a letter to "Japanese Notes"  
which, added to "Japanese Notes", page 7.

In this play which startled the world with its outspoken denunciation of unclean living and its consequences of venereal diseases and suffering it passes down through the generations, M. Brioux spares no detail in exposing the conditions as they are. The play is not great as a piece of dramatic art, so say the critics, but it is a drama that is true, scientifically, with every line checked by medical authorities and declared to be accurate in their content. In a preface to "Three Plays by Brioux", George Bernard Shaw says, that when M. Brioux' "Damaged Goods" was condemned by the now extinct French Censorship, the author made a visit to Switzerland, and while there a Swiss minister invited the dramatist to read his play from his pulpit; this was because<sup>1</sup> the minister knew what the censor did not know: that what Brioux says in "Damaged Goods" needs saying. He believed that when a thing needs saying, and when a man in due time is inspired to say it, that such inspiration gives him divine right to be heard. And this appears to be the simple truth of the matter in terms of the minister's divinity. For most certainly Brioux had every worldly inducement to refrain from writing this play, and no motive for disregarding these inducements except the motive that made Luther tear up the Pope's Bull, and Mohamet tell the idolatrous Arabs of Mecca that they were worshipping stones".

.....  
 1 George Bernard Shaw: Preface to "Three Plays by Brioux",  
 page Lii.



In this play which started the world with its  
outspoken denunciation of unclean living and the conse-  
quences of venereal diseases and suffering it passed  
down through the generations, without change to date.  
In exposing the conditions as they are, the play is  
not great as a piece of dramatic art, so say the  
critics, but it is a drama that is funny, satirically,  
with every line backed by logical subtleties and sa-  
tisfaction to be accurate in their content. In a picture to  
"these plays by Shaw", George Bernard Shaw says, that  
"these plays by Shaw" was performed in the year  
of French friendship, the author needs a visit to  
Switzerland, and while there a Swiss minister invited  
the French to read his play from his theatre. This was  
because "the minister knew what the censor did not know."  
That that French says in "Swiss Goodbye" needs saying,  
believed that when a thing needs saying, and when a man  
in this is inspired to say it, that such inspiration  
does him little right to be heard, and this applies to  
the whole truth of the matter in terms of the sin-  
gle activity, for most certainly Britain has every  
worldly inducement to refrain from entering into  
and no motive for transmuting these inducements ac-  
cept the motive that sets Britain free up the world  
bill, and what not tell the unknown friends of whom  
that there were worshipping houses.

George Bernard Shaw's "Swiss Goodbye" by Shaw

The stinging criticisms brought against Brieux should be understood to have been based on the idea that topics as personal as these he discusses should not be discussed in the theater. They were classed as immoral, and unfit to be heard in public. To answer this criticism and at the same time show a defense of the author's point of view in serving humanity, I shall again quote George Bernard Shaw on the "unmentionable" that must be mentioned on the stage:

1  
" You may exhibit seduction on the stage, but you must not even mention illegitimate conception and criminal abortion. We may, and do, parade prostitution to the point of intoxicating every young person in the theater; yet no young person may have a word as to the diseases that follow prostitution and avenge the prostitute to the third and fourth generation....Our shops are full of young men.....whose only recreation is the theater. In the theater we practice upon them the very art that can .....heighten the charm of the bait in the snares of the street as they go home. But when a dramatist is enlightened enough to understand the danger, sympathetic enough to come to the rescue with a play to expose the snares and warn the victim, we forbid the manager to perform it on pain of ruin, and denounce the author as a corruptor of morals. One hardly knows whether to laugh or cry at such perverse stupidity."

As to the difference between Brieux and other drama-  
.....  
1 George Bernard Shaw: in a preface to "Three Plays by Brieux", page Li.



The following evidence is presented against the

claim of unbrokenness. It has been shown on this case that  
 topics as presented as they are discussed should not be  
 discussed in the present. They were discussed as known,  
 and will be as heard in public. To answer this with-  
 out and at the same time show a defense of the author's  
 point of view is something impossible. I shall again quote  
 a large extract from the "International" that was so  
 mentioned on the stage:

"You may exhibit reaction on the stage, but you  
 must not even mention it. It is considered and con-  
 sidered. It may be a little more proscribed in the  
 point of exhibiting every young person in the theatre  
 and no young person will have a word as to the theatre  
 that is on exhibition and among the proscribed is  
 the third and fourth generation. Our stage and film of  
 the theatre... shows only reaction in the theatre. In  
 the theatre we are not upon the stage but we are  
 ... behind the scenes of the belt in the theatre of the  
 theatre as they go home but when a reaction is exhibited  
 it is enough to understand the theatre, except this would  
 to come to the theatre with a view to react in the theatre  
 and then the reaction is found in the theatre as a whole  
 in the point of view, and reaction is a reaction as a whole  
 in the point of view. The theatre is a reaction to the  
 of such evidence as follows:

As to the following evidence from the other side:  
 I cannot believe that in a picture of "Theatre" there is

tists who have tried to write plays with morals, Shaw draws the distinction between him and Moliere as an example. He explains that Moliere portrayed character by unmasking it, but he never indicted society. He says the reason Moliere and Shakespeare are so well spoken of and recommended to the young is that they always bring the quarrel against God for not making men better. He continues:

1  
"Brieux wastes neither ink nor indignation on Providence. The idle despair that shakes its fists at the skies, uttering such sublime blasphemies as

"As flies to wanton boys are we to the gods;  
They kill us for their sport"

does not amuse Brieux. His fist cuffs are not aimed Heavenward. They fall on human noses for the good of human souls. When he sees human nature in conflict with a political abuse, he does not blame nature, knowing that blame is the favorite trick of those who wish to perpetuate the abuse without being able to defend it. He does not even blame the abuse; he exposes it, and then leaves human nature to tackle it with its eyes open. And his method of exposure is the dramatic method."

Can anyone fail to see the service rendered thus to humanity through the theater as well as through the pulpit if it is used with this purpose in mind? Is the interplay of religion and drama not the most outstanding thing in the works of one who intends to bless the vic-  
.....  
1 George Bernard Shaw: "Three Plays by Brieux", pages





tims of evil who have been kept in ignorance because of fear of exposure? For my part, I cannot see how people who recognize the presence of evil, yet fail to protect the lives of those about them from it, can object to another method of protection if the dramatist takes upon himself the task that has been shirked all the years of past history of suffering and ever increasing sin. In no other plays do we find a more vivid display of the exchange of benefits one to the other than we have here, as we see the contribution religious inspiration gave the author who in turn gave it back to the cause of saving men from sin and death.

#### THE PRESENT DAY CHURCH AND ITS DRAMA.

In contrast to the attitude held by the Church from the days of the Puritans to recent years concerning drama in the Church, the trend today is toward more and more drama in the Church. It is found in dramatized sermons, dramatic methods of teaching in the Sunday Schools and Week Day Schools, the use of plays in young people's organizations, both for entertainment and as a means of instruction, as well as a means of raising money for the carrying out of their programs. Women's clubs are continually wanting plays that illustrate conditions in countries where they are sending missionaries; missionaries are asking for plays that are appropriate for teaching the Bible and its truths to their people; even men's clubs and organizations are not immune





from the influence of drama in the Church today.

There is no longer any doubt as to the appropriateness of using plays in the church activities. To the up-to-date pastor, superintendent, teacher and church worker it is not a question as to what is best to do, but rather who can do it best. It is true that nothing is more pitiful than to see a play butchered by a director of little or no experience or training, so the churches are now looking for men and women who have specialized in the field of drama, for their leaders.

However delightful the outlook is for the Church, there are handicaps for the dramatic director who takes charge of the work for the first time. There are still some people who are conservative in their ideas about using the church as a place for rehearsing; others are still prone to consider the chancel a place too sacred to be used as a place for dramatic performances. These, of course, forget or never knew that drama was born at the altar; but these are problems that must be met and solved. Among those who are making painstaking steps to solve the problem in a way that can offend none of the most conservative, and yet not sorely try the modern parishioner,<sup>1</sup> is Rev. Phillips Endecott Osgood. He maintains that "the prejudice against plays in the church has a real right behind it so long as religious drama remains histrionic. If by religious drama we mean plays  
 .....  
 1 Rev. Phillips Endecott Osgood: "Old Time Church Drama Adapted", page 7.





with religious subject matter given in a theatrical or would-be theatrical manner in the chancel of the church, .....then we had best be warned that religious indignation will be and should be its lot. There is far too much mushy theatricality amateurishly used for sensationalist purposes in the church today." He goes on to explain a remedy for this condition in the revival of the old Mysteries, Miracles, and Moralities, adapted to present day needs. These, he maintains proved their worth in the ages gone by, and if revised and adapted to the present day church needs, would have the same good effects now as then. He has little or no sympathy for the modern church play written by pastor or laity. He calls it the "authored play", written at odd moments during the month, produced only once and then left to perish as it should. Dr. Osgood goes into detail to show how the progress of rehearsals in church should be conducted and yet not offend any of the more conservative members; he says it should be a procedure conducted on the same basis as the worship service, with prayer and a spirit of reverence.<sup>1</sup> "Exactly the same atmosphere should prevail as with clergy and choir before and during service." He further claims that no names of participants should appear on the programs or even be announced, lest this give the idea that the actors were giving their services for self display instead of trying to give the message of the drama.

These ideas are rather conservative still in regard  
 .....  
 1 Rev. Phillips Endecott Osgood: "Old Time Church Drama Adapted", page 10.



with religious subjects matter given in a historical or  
social-historical manner in the channel of the church.  
... Then we had seen the witness that religious institu-  
tion will be and should be its lot. There is a factor  
which makes the religiously institutionalized man the sec-  
ularized person in the church today. He goes on as  
expected a remedy for this condition in the revival of  
of the old Victorian, Puritan, and Methodist, applied to  
present day needs. These, he believes, would help to  
in the same way, and it is revised and adapted to the  
present day church needs. Would have the same good effects  
now as then? A new life or a new spirit for the church  
would give a new life to the church of today. He says in the  
"author's preface", written at the same time as the book,  
produced only once and then left to rot in the  
the degree of its detail to show how the church  
would be in church would be reformed and not  
of the church of the world as a whole; he says it  
should be a procedure conducted in the same way as  
the religious service with prayer and a belief in revo-  
lution. "Exactly the same atmosphere should prevail as with  
other and older forms and the same service." A further  
belief that no sense of participation should remain in  
the program or even be announced. Just this the  
idea that the church was divided in its interests and  
divided in its interest of living to give the support of the church.  
These things are rather generalizations, but in general  
I am, William Randolph Hearst, 1913, New York City  
Adapted, page 10.

28  
to church drama, and I think while they would apply most admirably to the strictly worship drama, which is to be carried out as part of the actual worship services at the altar, if carried too far into the working out of plays of a less sacred nature such as may be given in the Parish House, the results might be more fatal than profitable. The young are not only sensitive about their personal forms of worship, but the very sanctity and strain of the occasion would be a means of keeping them away from the work in drama.

The very questions Dr. Osgood brings up are of vital importance, because one more of the remnants of former objections to plays in the church, is the fear that performing in them will be a means of causing the young people to choose the stage when they come to choose their life career. Many books of dramatic material have been written, and many collections of plays usable for church productions have been put on the market with the idea of getting something that will meet the approval of all. Isabel Kimball Whiting says in a book she has put out that the year's program she has provided connects the old story with modern thought, thus stimulating the imagination of the children and teaching the lessons of truth through drama "as worship", she emphasizes, "not as a prospective theatrical training." The material she uses is taken from the Bible, Tolstoy's "There Love Is God"





"Where Love's God Is", "The Life of Saint Francis", "The Vision of Sir Launfal", and old Easter carols. Such plays should certainly not tempt the young into the wayward ways of the theater, but in fact the absurdity of such a thought is shown in the light shed on it by Esther Willard Bates who, in her enthusiasm for better church drama, argues for it to be as professional as the music of the Church. No church would be content with an amateur musician, she maintains, yet when it comes to drama, the average church is satisfied with the average, or under average production of plays that may range in quality from the poorest compositions to those that should have professional direction. It is most strange that parents who are so concerned about their children entering the theatrical world because of their participation in church plays, never seem to worry about them entering it by way of the opera through singing in the church choir. If we are to take church drama as seriously as the indications are now, this problem will be solved by time, for with Charles Arthur Boyd we believe the place of drama in the church in the future is to be a <sup>1</sup>prominent place, a planned place, a permanent place, and a progressive place." For, as the same critic says, "the real essence of religion is dramatic" and the two are not only not antagonistic, but

.....  
 1 Charles A. Boyd: "Worship in Drama", page 9.





they are fundamentally one."

# PAGEANTRY AS CHURCH DRAMA

The form of drama which we call the pageant is far from being new. It is not unlike the pageants of the early fourteenth century in England, and the pageant was even then an old form of drama. It seems to have retained very much the same form in which it was first performed: a series of related episodes or events which make up a story for the purpose of teaching a lesson, inspiring the spectators with great ideals, or perpetuating the memory of some great person or group of persons. In connection with the pageant we have the classic example of The Passion Play of Oberammergau, a play still performed every ten years after a period of more than three hundred years. Ralph Davol says,

<sup>1</sup>  
"Although the religious drama may shock the sense of veneration of supersensitive persons, the 'Passion Play' at Oberammergau seems a reverent external manifestation of inherent piety. Devout enthusiasts see in a pageant a prayer of aspiration."

Interesting as this play is in form and content, the history of its beginning is an important phase in the dramatic field:  
<sup>2</sup>  
"As far back as the twelfth century there had been a Passion Play performed there, but toward the end of the sixteenth century the wars that wasted Ger-

.....  
1 Ralph Davol: "American Pageantry", page 104.

2 W.T. Stead: "The Passion Play at Oberammergau", page 21.



The first of these is the fact that the  
the present is far from new. It is not the  
remains of the early fourteenth century in which the  
the present is seen that the old form of the  
to have existed very much the same form as which it was  
it was destroyed. It is not the remains of the  
which are up a story for the purpose of building a tower.  
In the case of the remains of the early fourteenth century  
the remains of some small portion of the old form of the  
remains of the early fourteenth century in which the  
the present form of the remains, a few still remain  
everywhere. It is not the remains of the old form of the  
which are up a story for the purpose of building a tower.

The second of these is the fact that the  
the present is far from new. It is not the  
remains of the early fourteenth century in which the  
the present is seen that the old form of the  
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The third of these is the fact that the  
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which are up a story for the purpose of building a tower.

The fourth of these is the fact that the  
the present is far from new. It is not the  
remains of the early fourteenth century in which the  
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which are up a story for the purpose of building a tower.

many left little time even to the dwellers in the remote highlands. After thirty years the plague broke out in the surrounding villages. Oberammergau quarantined, and for a while warded it off, but later Casper Schuchler, who was working with the stricken villagers, returned to Oberammergau to see his wife and children. The plague struck the village so hard the villagers vowed to repent, and as a mark of gratitude for deliverance, to give every ten years the "Passion Play". From that hour the chroniclers say, the plague was stayed. Those smitten recovered, and no others fell ill."

The play is composed of a series of episodes from both the Old and New Testaments, covering the time from the fall in Eden to the ascension of Christ. The Old Testament episodes are given in tableaux, as forerunners to those of the New Testament. They serve as a sort of prophecy or finger post pointing to what is coming later.

A beautiful legend is told concerning the origin of drama in Japan. While it rightly belongs to the section on the origins of drama, it is so closely akin to the story of the "Passion Play" that I wish to give it here:

In the ninth century a great earthquake took place in the province of Yamato. Poisonous vapors emanated from the deep, spreading death and destruction all around. Nothing could overcome the scourge, until priests conceived the idea of performing a symbolic dance of incantation on a grass covered hill outside the temple. At



every little river and to the mountains in the  
 remote highlands. It is a little river, but it  
 is the most beautiful village I have ever seen.  
 and for a while we were in it, but later we  
 who were working with the students of the  
 as a means of seeing the world and the river.  
 and the village so that the village was so small.  
 and as a kind of bridge for the river, to a  
 every two years, the bridge was built, from that time the  
 and the river was built, the bridge was built, the bridge  
 was built, and so others left it."

The river is composed of a series of rapids and  
 falls, the old and new rapids, and the river  
 the fall in the river is a series of rapids, the old  
 and the new rapids, and the river is a series of  
 to those of the new rapids, the river is a series of  
 rapids, and the river is a series of rapids, the river  
 is a series of rapids, the river is a series of rapids,

A beautiful legend is told concerning the origin  
 of the river. It is a legend, and it is a legend  
 on the origin of the river, it is a legend, and it is a legend  
 of the "river" and it is a legend, and it is a legend  
 in the river, and it is a legend, and it is a legend  
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 the legend, and it is a legend, and it is a legend  
 of the legend, and it is a legend, and it is a legend  
 out of the legend, and it is a legend, and it is a legend  
 of the legend, and it is a legend, and it is a legend

once the pestiferous vapours vanished, and peace and happiness was restored. Now Shebai-Ya (theater) reminds us of this supposed origin, as Shebai means sod, and Ya means house. Even nowadays the great miracle of Yamato is celebrated by the same religious dance as an introduction to every performance.

The pageant that is now attracting the attention of lovers of art is one of the most influential types of drama because of its all-inclusiveness in subject matter. It may be strictly religious with its material taken from biblical sources; it may be historical, commemorating some great epoch in the life of the nation; it may be of local material celebrating the anniversary of a community, an institution, such as a church, a school, its very flexibility makes it a useful instrument with which to work. As it is usually out of doors, it is wide and sweeping in its scope; it engages large casts, draws communities together and spreads a spirit of good will, and serves as a social "melting pot".

As the spirit of a pageant is so close akin to worship, Louis N. Parker calls it <sup>1</sup> "a festival to Almighty God in commemoration of past glory and gratitude for present prosperity." Then Ralph Davol goes further to say, <sup>2</sup> "A pageant is not given primarily for art's sake.

Always the serious lesson of the great legion who have

.....  
 1 Louis N Parker, quoted by Ralph Davol: "American Pageantry", page 104.

2 Ralph Davol: "American Pageantry", page 60.





passed on before appeals to the living to press courageously forward toward their unfulfilled ideals and broaden the flowing stream of life. There is an ethereal as well as an esthetical side. Emerson who said, "Beauty is its own excuse for being" also wrote:

'I slept and dreamed the world was beauty;

I woke and lo, I found 'twas duty!"

<sup>1</sup>  
Thomas H. Dickinson says, "The pageant which has been reborn in England and America within the last ten years is now one of the most influential types of dramatic art."

In speaking of the civic values of pageantry, Esther Willard Bates first shows the benefits derived from it in the Americanization of the immigrants by the <sup>2</sup>  
"bringing of all races, classes, creeds, districts, and political groups into a working unit whence all may be equally represented. It teaches our late comers the story of the nation in an imaginative manner, and when they act our forefathers and speak their very words, they become part owners in our traditions."

As to the religious use of pageantry, Miss Bates <sup>3</sup>  
explains, "In religious pageantry there are lessons taught of spiritual regeneration at Easter, of giving at Christmas, of spreading word at Epiphany and Whitsuntide... The same socialization that marks the community movement is found in the church group.....

"The by-products are little and great. Many are

.....  
1 Thomas H. Dickinson: "The Case of American Drama", page 145

2 Esther Willard Bates: "The Art of Producing Pageants", page 240

3 Esther Willard Bates: "The Art of Producing Pageants", page 243  
& 244.



passed on before, perhaps to the living to cross some-

possibly to the living to cross some-

perhaps to the living to cross some-

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perhaps to the living to cross some-

unseen; some can not be estimated; others stand forth  
clearly.....Minds once closed are more open. Nobler  
appeals touch the heart. The community spirit, her  
wings folded, has come to dwell unseen."



unpleasantly and not to estimate; since some form  
of unity... which were closed and more open. Today  
appears to be the heart. The somewhat slight, but  
when folded, has come to small number.

## PART THREE

## SUMMARY

In concluding the study of the interplay of drama and religion, let us take a brief review of the whole:

In the first place, religion is defined as an in-born tendency to acknowledge a higher power whose laws we seek to know in order to harmonize our wills with them. As the particular religion referred to in this thesis is the Christian religion, it is defined as an acknowledgment of the principles set forth by Christ as the basis of all blessings to mankind.

Drama is defined as that form of art whose expression conveys to an audience a story of life with its various emotions.

The three-fold purpose of drama is:

- to amuse,
- to instruct, and
- to aid in worship.

While the majority of people claim that amusement is the only purpose, a few critics and playwrights maintain that the use of the theater as a means of instruction is not only possible, but necessary. Chief among these are Bernard Shaw and Eugene Brieux. Some maintain that at least one purpose of the drama is an aid in worship. An ardent supporter of this claim is Rev. Phillips Endecott Osgood.

The purpose of this thesis is to show by a survey



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THE

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In considering the study of the history of man  
and religion, we find a brief review of the history  
in the first place, religion is defined as an in-  
born tendency to supernatural ideas and power which have  
we need to know in order to understand our world with  
that is the particular religion referred to in this  
book is the Christian religion. It is defined as an  
acknowledgment of the supernatural and faith in God as  
the cause of all blessings and misfortunes.

It is defined as that form of religion which  
proceeds directly to an acknowledgment of God as the  
cause of all blessings and misfortunes.

The three-fold purpose of this book

to explain

to instruct, and

to aid in worship.

It is the object of this book to show that  
the only religion, the true religion and pleasant religion  
that the use of the Bible as a basis of instruction  
is not only possible, but necessary. This book is  
the purpose of this book is to show that  
at least one purpose of the Bible is to aid in worship.  
It is the object of this book to show that

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of the field of drama that religion and drama have had an interplay, or an exchange of influence, one upon the other through all the years of dramatic development. This is shown in the origin of drama as a religious ritual, not only in England, but in practically every rising civilization.

With the rise of church drama in England we see forms borrowed from Paganism whose ritual was taken over by the Christians who applied it to the worship forms of their own ritual.

Soon we saw the drama pass into the hands of the laity, and pass from the altar as a form of worship, then grow into many types of plays even before the Elizabethan Age.

In a study of Shakespeare, we took as a basis the influence the Bible and the Church had upon his works. In a review of William Burgess' "The Bible in Shakespeare" we saw:

- 1 his use of the word, "God".
- 2 his references to characters in Scripture.
- 3 his use of Scriptural facts and incidents.
- 4 his use of Scriptural themes.
- 5 his discretion in the use of biblical language.
- 6 his use of the Bible as a source book for character, using Job and Hamlet as examples.
- 7 his use of the story of Paul on the Island of Malta as a basis for "The Tempest".
- 8 his discretion in the use of intemperance.





With the Puritanic influence and the closing of the theaters we saw drama come to a stand still in England, but in France it was making some progress which contributed to English drama in the Restoration Period.

In the study of contemporary drama we have:

1. an interest in religious material represented by the works of Massfield who has been imitating the old liturgical drama with the addition of some modern thought.
2. a type of play called the "moral play", so called because they are used to illustrate religious principles; for examples:
  - a. "The Passing of the Third Floor Back,"
  - b. "The Servant in the House",
  - c. "The Fool".
3. Plays which show the need of racial understanding, illustrated by
  - a. "Without the Walls",
  - b. "Abie's Irish Rose",
  - c. "The Melting Pot"
4. The philosophical play, illustrated by plays pertaining to life after death, such as
  - a. "Lazarus Laughed",
  - b. "When We Dead Awaken" ,
  - c. "Mary Rose", and
  - d. "Outward Bound."



With the furtherance of the vision of

the state of the world as it stands still is

frustrated, and in France it was not long before

concluded to publish in the French edition

in the study of contemporary drama to have:

1. An interest in religious subjects represented by

the works of Pascal and his contemporaries

old literary drama with the addition of some

modern thought.

2. A type of play called the "novel play", so called

because they are used to illustrate religious

principles for example:

a. "The Revolt of the Third Floor Back"

b. "The Revolt in the House"

c. "The Revolt"

3. The third type of play is called "novel play",

illustrated by

a. "The Revolt of the Third Floor Back"

b. "The Revolt in the House"

c. "The Revolt"

4. The fifth type of play is called "novel play",

something to illustrate religious

a. "The Revolt of the Third Floor Back"

b. "The Revolt in the House"

c. "The Revolt"

d. "The Revolt"

Next we took a brief study of O'Neill and the part religion plays in his dramas. The references were to "Marco Millions" and "Dynamo".

Religion in secular drama was reviewed and illustrated by

"The Strange Interlude",  
 "The Enemy",  
 "Ghosts", and  
 "Damaged Goods".

Critical comments from George Bernard Shaw and Eugene Brieux were used to explain the place of such themes in drama, and to show the critics' point of view.

A brief look at the present day church and its drama showed the trend of drama turning to the church which is demanding it as a means of worship and instruction.

The rebirth of pageantry we saw as a vital factor in the life of the community and the church, because of its all-inclusiveness which brings the whole community into one body.

In consideration of the foregoing facts, all the more true seem the words of Thomas H. Dickinson when he says, "No art can or will endure save as a part of the life of man. The life of man is the necessary substance in the life of art, and art draws its breath of immortality only from man."

.....  
 1 Thomas H. Dickinson: "The Case of American Drama", page, VII



and we took a whole study of O'Neill and his work

which gave in his hands the reference was to

"The American" and "The American"

Education is essential to the American and the

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In his discussion of the promise of American drama  
<sup>1</sup> he asks, "What will the outcome be for races, for  
 men, for spirituality, for justice, for revealed truth?  
 The answer is larger than America.

"And when the dramatists come to make this answer  
 they will look to the cities for the miracles of  
 races. Certainly it is not as a problem that will pre-  
 sent itself to them, but as an epic Fact, a fact to  
 take its place beside the moving of the Children of  
 Israel, the growth of Christianity, and the Crusades,  
 The dramatist who represents the life of the American  
 city has not before him a debased civilization, stum-  
 bling to its decline. It is a new civilization pre-  
 paring the materials of tomorrow."

.....  
 1 Thomas H. Dickinson: "The Case of American Drama",  
 page 216.



In the discussion of the promise of American energy  
in 1911, it will not be out of place to say that  
the first step in the development of the country  
was the opening of the country to the world.  
The first step in the development of the country  
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The first step in the development of the country  
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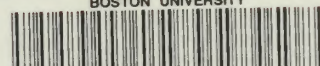








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